

"ANNIE"

Screenplay by  
Carol Sobieski

August 1980

## 1 EXT. TENEMENT STREET - MOVING SHOT - ANNIE - DUSK

TITLES OVER flying messy, red, braids, raggedy clothes, worn out boots, thin, swift as a thought, ANNIE is running, pursued by WEASEL, a lean mean cop, breathing hard, muttering under his breath.

It is hot as blazes. The posters glued to the brick sides of buildings are faded and peeling. "Vote Roosevelt," "Vote Hoover," "Vote La Guardia," Warbucks holding America in his hands: "Invest in America." At the employment office, a bedraggled line, a few desultory pickets carrying signs "We want Work." At the other end of the block, a Salvation Army table, two elderly women dishing out soup and bread to another line of poor people and their children. A tiny Salvation Army band playing "HERBERT HOOVER." Between storefronts boarded up or having going-out-of-business sales, men selling apples in wooden boxes, men selling pencils, boys with shoe-shine kits, a tinsmith with a clattering pushcart, an open fire hydrant in which a dozen kids are playing, cooling off.

Annie dashes by a radio shop, all the radios in the window marked down, the speaker over the doorway is blaring: "HERBERT HOOVER."

## 2 TIGHT ON NEWSPAPER WOMAN

Annie dashes by the OLD WOMAN with a stand full of unsold papers.

NEWSPAPERWOMAN  
Extra, extra, Roosevelt proposes,  
new banking laws! Fifteen million  
still out of work! Bread lines remain!

\*  
\*  
\*

The WINO sitting on the sidewalk behind the Newspaper woman, SINGS part of "HERBERT HOOVER." Weasel races by, panting.

## 3 NEAR BREAD LINE

Weasel grabs at Annie. She barely escapes by ducking under the table manned by the Salvation Army women. A small boy hurls a rotten tomato at the poster of Herbert Hoover. Several of the people in line, take note, laugh and SING. Weasel crawls under the table (alarming the ladies) in his pursuit of Annie.

## 4 AT APPLE STAND

A kind-looking CRIPPLE leaning on a cane, selling apples, singing "HERBERT HOOVER," looks suspiciously at Annie as she screeches to a stop, swallows, gazes with avarice at his apples.

CRIPPLE

Let's see your money first, kid.

ANNIE

Wouldn'tcha like to donate a couple of apples to the Orphans Picnic?

CRIPPLE

Naw, get away.

ANNIE

One apple? One eensy weensy apple?  
One eensy weensy bruised rotten  
wormy apple? The orphans would say  
prayers for you.

CRIPPLE

Well. When's the picnic?

Annie takes a nice big ripe apple, bites into it.

ANNIE

(grins)

Right now.

He raises his cane, furious, to clobber her. She races away.

## 5 FULL

Annie is pursued now by both the so-called Cripple (who isn't at all) and Weasel. The people in the picket lines "JOBS NOT HAND-OUTS" laugh at the Cripple getting his comeuppance and continue "HERBERT HOOVER."

## 6 ANGLE AT FIRE HYDRANT

Annie races into the spurting water of the open fire hydrant, losing herself in the gaggle of children cooling off, then suddenly she is gone.

## 7 WEASEL

stops, looks around, confused.

## 7A WITH ANNIE

out of breath and dripping in a grimy doorway, pressing herself against the shadowy bricks to be as invisible as possible.

## 7B POV

Weasel runs by. Behind him, on the back of a pickup truck, a dinky little carousel. A tired, sweetfaced woman lifts a child of two onto one of the chipped and faded horses, gives the surly Italian running the thing a penny; he turns it on; it plays "HERBERT HOOVER." The baby squeals with glee. A smile warms the face of the woman.

## 7C ON ANNIE

touched. And envious. She looks both ways, then creeps out of her dive, over to the woman.

ANNIE

(in a whispered rush)

Didya maybe ten years ago leave  
another baby at the Hudson Street  
Orphanage --

Confused but compassionate, the woman leans down to Annie.

## 7D WEASEL

looks back, spots Annie, ROARS, whips out his billy club, leaps for her.

## 7E ANNIE

darts around a corner.

## 7F AT CORNER

As Annie bursts around the corner, MISS HANNIGAN snatches her off her feet. Hat, dress and hair askew, Miss Hannigan is truly pissed.

HANNIGAN

Now you've had it, my little  
chicken pox.

And shakes her so her teeth rattle. In the distance, Weasel stops and watches, appreciating the fine figure of the woman and her approach to child behavior. TITLES and "HERBERT HOOVER" end here.

## 7G INT. MISS HANNIGAN'S ROOM - NIGHT

Miss Hannigan's office is simply a small screened off portion of her bedroom. A beat-up government surplus desk, a moth-eaten chair for visitors, a squeaky swivel chair with a caved in seat behind the desk. The RADIO has two extension cords so she can take it to bed with her.

The bedroom area, given her limited salary and unquenchable thirst, is as opulent as her office is spartan. She leans toward bulbous pillows, satin, feathers, velvet, mirrors, souvenir ashtrays and purple.

Annie is standing contrite behind the chair in the office. Miss Hannigan is going through a closet full of punishments: paddles of all shapes and sizes, switches and handcuffs.

ANNIE

I'm sorry, Miss Hannigan.

HANNIGAN

Wonderful. And -- ?

ANNIE

And I love you, Miss Hannigan.

Hannigan pulls out a lethal-looking cat-o'-nine tails, turns to Annie. Annie's chin goes up a notch.

ANNIE

(continuing)

Touch me with that and my father'll slit your gullet.

HANNIGAN

You don't have a father, my little ingrown toenail.

ANNIE

And feed your innards to the dogs!

HANNIGAN

You're nothing but a dirty rotten orphan!

ANNIE

I am not! My folks --

Miss Hannigan laughs scornfully. Annie, in her rage, knocks over the chair, which bangs into Miss Hannigan, who comes at her with the whip.

8

## INT. DORMITORY

The GIRLS are in bed, awake, listening to the RACKET  
DOWNSTAIRS.

TESSIE

Oh my goodness, oh my goodness --

PEPPER

How'm I supposed to get my beauty  
sleep?

JULY

(who lisps)

I bet Miss Hannigan puts her in  
the cellar.

\*  
\*  
\*  
\*

DUFFY

I bet she kills her.

\*

MOLLY

No!

PEPPER

A nickel.

DUFFY

A nickel. That she cripples her,  
at least.

Pepper leaps out of her bed, picks Duffy up by the  
front of her long johns.

PEPPER

You said kill.

TESSIE

Oh my goodness, oh my goodness --

Annie is thrown in the room, the DOOR SLAMMED behind her.  
Silence, all eyes on her as she picks herself up and  
walks, gingerly (she is very sore behind), toward the bed.

MOLLY

Are you all right, Annie?

ANNIE

Sure.

PEPPER

Bet you won't do that again.

9

## TIGHT ON ANNIE

who eases herself into her bed, face down.

ANNIE

Bet I will.

## 10 LOOSER

In the bed next to Annie, Molly begins crying softly.

PEPPER

Shut up!

Molly quivers with the effort of trying to withhold her tears, coughs, sniffles. Annie slips out of her bed, starts to sit on Molly's bed, but her ass is too sore, she winces, then kneels by the bed, running a gentle hand over Molly's forehead.

MOLLY

I dreamd she was an aminor  
eating you up. (sic)

Annie pulls a dirty handkerchief out of a pocket, holds it to Molly's face.

ANNIE

Blow.

Like a FOGHORN...

PEPPER

How'm I supposed to get any  
sleep around here!

TESSIE

Oh my goodness, oh my goodness!

Annie takes Molly's hand, leads her to the pipes that line the walls and they begin to climb toward the windows, high, under the ceiling.

## 11 FULL

Everybody's awake now, Pepper particularly irritated.

PEPPER

Molly shouldn't be in this room.  
She's a baby. Cries all the time,  
wets her bed --

MOLLY

I do not!

ANNIE

Ssssh!

KATE

Miss Hannigan's gonna come in here!

(CONTINUED)

11 CONTINUED:

PEPPER

Then shut up!

DUFFY

You're the one's making all the noise.

Pepper rises to do battle.

TESSIE

Oh my goodness, oh my goodness!

PEPPER

(whirls on Tessie)

Oh blow it up your old wazoo!

12 ANGLE AT WINDOW

Annie, arriving at the tiny ledge beneath the window, pulls Molly up, holds her in her arms. They both look out the one clean pane.

MOLLY

You got your shoes on, Annie.

ANNIE

I gotta be ready.

MOLLY

I want you to stay here, Annie.

ANNIE

But my folks don't know if I'm alive or dead, Molly. They're out there somewhere. Worrying.

MOLLY

Read me your note. Please?

PEPPER'S VOICE

Please don't!

ANNIE

(grins, caresses  
Molly's hair)

You've heard it enough.

(points)

There's a star, Molly. Make  
a wish.

"TOMORROW" MUSIC CUE.

\*



## 13 ON PEPPER

The sharp-tongued thirteen-year-old leans up on her elbow, hands in prayer attitude beneath her chin. Snide and mocking:

PEPPER

'Take care of our darling baby  
Annie --'

## 14 FULL

The other principal orphans sit up, getting into the game.

JULY

(soft, believing)

'We'll come back for her as soon  
as we can --'

KATE

(believing)

'Bringing the other half of  
the locket --'

DUFFY

(believing)

'That she wears around her neck --'

JULY

(soft)

'So she'll know us.'

PEPPER

Oh blech!

As the other orphans giggle at Pepper, suppressing the noise in their mattresses, Annie begins singing "TOMORROW." Gradually, one by one, the orphans begin to listen, begin to hope, begin to join in.

\*  
\*

## 15 OUT THE WINDOW - FROM ANNIE'S AND MOLLY'S SHOULDERS

\*

A) The evening star, incongruous in the grey dusk over the tenement buildings, criss-crossed with spidery fire escapes.

\*  
\*  
\*

B) A man and his daughter putting feed in pigeon cages on the roof of the building opposite. And a flock of pigeons banking in. The man with his arm around the child's shoulders.

\*  
\*  
\*  
\*

(CONTINUED)

## 15 CONTINUED:

- C) A grandmother and two teenage boys taking the laundry off the clothes line on another roof. Laughing together.
- D) A mother with a baby at her breast, sitting on a kitchen chair outside the building, on the sidewalk. A toddler is at her knee; her husband, on a seltzer box, is pitching pennies with an older boy.
- E) A grandfather turning the end of a jump rope for three small children to jump.
- F) A middle-aged mother, her ragged skirts hiked up, jumping through a chalked on hopscotch maze, her two boys shrieking with laughter.

INTERCUT WITH:

## 15A THE ORPHANS

- A) Annie's reaction to all this family interaction is not self-pity but hope and courage. SINGING.
- B) Molly, on the window ledge with Annie, because she idolizes Annie, is a reflection of her, SINGING.
- C) July is curled up on her bed, tears in her eyes, she lisps as she SINGS.
- D) Duffy is also in bed, hands behind her head, SINGING, cocky, but almost believing.
- E) Tessie is sitting crosslegged on her bed, her arms around a mended pillow with no case, rocking, SINGING.
- F) Kate is on her bed, on her elbows, killing bugs, SINGING.
- G) Pepper is disgusted with them all, her fingers stuffed in her ears.

## 15B TIGHT ON ANNIE AND MOLLY

As the SONG CONTINUES, Annie takes out her barrette and eases it into the lock of the window. It opens. Molly gasps. Annie puts her finger to her mouth for silence, eases open the window, eases herself out and disappears.

## 16 EXT. ORPHANAGE BUILDING

As the orphans finish TOMORROW, Annie is climbing down, dangerously... hand over hand along the gutter, then along a brick outcropping -- her foot slips. She grabs ahold of the fire escape, swinging off the end of it over a three-story drop. With effort, she manages to chin herself up.

## 17 WITH ANNIE

as she races down the iron stairs.

\*

## 18 OMITTED

\*

## 19 INT. MISS HANNIGAN'S ROOM

Miss Hannigan is well along toward getting drunk, listening to:

## RADIO

-- Ma Perkins' daughter, Fay, battered this way and that like flotsam and jetsam in the storms of passion, sank onto the couch in Carl Michael's living room...

ORGAN MUSIC.

## HANNIGAN

No, Fay, no!

Annie, on the fire escape, begins tiptoeing past the window: Hannigan turns, teary-eyed with romance, to refill her glass.

\*  
\*  
\*

## 20 EXT. BUILDING WITH ANNIE

\*

Annie almost makes it around the corner when Hannigan's long arm lashes out the window and yanks her inside.

\*  
\*

## 21 INT. HANNIGAN'S ROOM

\*

Miss Hannigan goes to the closet, gets a bucket and mop. Annie picks herself up off the floor.

\*  
\*

## HANNIGAN

You, my little poison mushroom,  
are going to scrub the back stairs  
'til they shine like the top of  
the Chrysler Building.

(CONTINUED)

21 CONTINUED:

She hands the bucket and brush to Annie.

HANNIGAN  
(continuing)  
Starting now.

MUSIC CUE.

22 INT. STAIRWELL - NIGHT

The light of a dim moon. Annie is at the top of a long flight of stairs, on her hands and knees, scrubbing. She starts singing HARD KNOCK LIFE.

22A INT. ORPHANAGE - DAY

The MONTAGE for HARD KNOCK LIFE might include:

- A) Different stairs, around a landing. A half-dozen orphans scrubbing, sharing two soap-filled buckets.
- B) Sweatshop. Two dozen orphans toiling over sewing machines, squirming their stiff shoulders, running in with bolts of fabric, running out with finished goods. Dim and musty, the NOISE of the SEWING MACHINES part of the SONG.
- C) Kitchen. Two orphans washing mountains of dishes, two drying, two sorting a tableful of silverware, two peeling a bushel of potatoes, two mopping the cavernous place. A small girl steps in the buckets and does a tap dance with the buckets on her feet.

23 INT. DORMITORY

The principal orphans are stripping the beds, putting the ragged sheets in the large canvas laundry basket on wheels. "HARD KNOCK LIFE" FINISHES.

(CONTINUED)

23

CONTINUED:

Annie climbs into the laundry basket and, holding her nose, pulls the sheets on top of her. To the consternation of all.

TESSIE

Oh my goodness, oh my goodness.

Molly bursts into tears.

JULY

She'll put you in the cellar with the ghosts.

\*  
\*  
\*

DUFFY

You'll get whipped again.

KATE

You're not even healed up.

\*

ANNIE'S VOICE

Shut up, Molly.

Molly tries to stop crying, without much luck.

PEPPER

You'll just get us all in trouble again. I'm gonna tell, Annie.

ANNIE'S VOICE

And I'll rearrange your teeth.

Miss Hannigan bustles in, grabs the end of the laundry basket, heads for the door, dragging it behind her.

HANNIGAN

What're you standing around for?  
You have to do the kitchen and the bathroom before lunch, my little pig droppings, and if you skip the corners, there will be no lunch.

Looks back at them.

HANNIGAN

(continuing)

And we're not having hot mush today.

Cheers and whistles.

HANNIGAN

(continuing)

We're having cold mush.

(CONTINUED)

23 CONTINUED:

Groans and gripes.

HANNIGAN  
(continuing)  
What?!

ORPHANS  
We love you, Miss Hannigan!

HANNIGAN  
Wonderful. Where's Annie?

MOLLY  
She had to go bafroom.

24 TIGHT ON MISS HANNIGAN

whose eyes narrow in disbelief, she looks around the room. A HORN OUTSIDE.

BUNDLES' VOICE  
Miss Hannigan?

The DOORBELL. Miss Hannigan, at the thought of contact with a man, is transformed.

HANNIGAN  
(a breathy squeal)  
Oh! It's Mr. Bundles.

A hand to her hair, and she dances out, pulling the laundry basket behind her.

25 EXT. ORPHANAGE - DAY

MR. BUNDLES, a middle-aged Chinaman, is unlocking the back door of his panel truck. It is full of similar baskets of laundry. He pulls out an empty basket to leave. Miss Hannigan dances flirtatiously down the front steps, the full basket BANGING behind her, over to the truck.

HANNIGAN  
Time for a tumble with the Bundles?

BUNDLES  
Not today, Miss Hannigan. I'm behind.

She pinches his behind, shrieks with laughter.

(CONTINUED)

25 CONTINUED:

BUNDLES  
(continuing)  
My schedule, I mean.

HANNIGAN  
Schedules, what are schedules  
against the storms of passion?  
(her hands begin  
kneading his body)  
Just so much flotsam and jetsam --

BUNDLES  
(trying to fend  
her off)  
Miss Hannigan, please --

Pepper leaps down the stairs, begins shoving the  
laundry basket up the ramp.

HANNIGAN  
What're you doing out here, Pepper?

PEPPER  
Helping you.  
(to Bundles)  
It's heavy today.

He puts his shoulder against it.

BUNDLES  
It feels like --

Pepper elbows him. He gets it.

HANNIGAN  
Like what? Lemme see in that --

Pepper shoves the basket up the ramp quickly, as  
Bundles turns and takes Miss Hannigan in his arms. His  
head is about bosom level. He plants a kiss.

BUNDLES  
Till next month, Miss Hannigan.

She melts back against the nearest lamppost, an adoles-  
cent in love.

HANNIGAN  
Adieu, my little whippet lips.

26 ON STREET

Bundles' TRUCK CLATTERS away down the COBBLESTONE  
street.

## 27 INT. DORMITORY

Tessie, Duffy & Molly are on the ledge watching.

TESSIE

Oh my goodness, oh my goodness!

DUFFY

Juju beans! She made it!

Molly bursts into tears.

## 28 EXT. BUNDLES' LAUNDRY

in the midst of an ethnic street market. The truck winds through the narrow colorful streets, pulls up at the laundry which is belching steam. \*

## 29 WITH BUNDLES

as he gets out of the truck, unlocks the metal cover from what was a coal chute in the side of the building, unlocks his truck, wheels the baskets to the edge of the chute and dumps them in.

## 30 INT. TRUCK - TIGHT ON LAUNDRY BASKET

A rip in the side of the laundry basket. Annie's eyes grow wide with alarm.

## 31 POV

The laundry catapulting into the dark and steamy maw of the building, like into hell itself.

## 32 WITH BUNDLES

As he grabs Annie's basket, rolls it down the ramp, there is a TERRIFIED LITTLE SHRIEK, Bundles laughs, stops the basket, digs through the laundry. Annie emerges. He lifts her out of the basket, sets her on the sidewalk. Grins. She throws her arms around him. A huge hug and she is off down the street. \*

\*

## 33 FULL

Annie stops, mid-market, turns, waves.

(CONTINUED)



33 CONTINUED:

ANNIE  
(hollers)  
Thank you!

Bundles laughs, waves, returns to pitching laundry into the building.

34 ANGLE ON WEASEL

Taking a bribe from a sleazy gangster, Weasel sees Annie out of the corner of his eye, finishes his transaction and heads after her, swinging his billy club. \*

35 MOVING WITH ANNIE

dashing through the street market, full of live birds, used clothes, skinned rabbits, sides of beef, furniture, incense, everything. Everything is being sold, nothing is being bought. There are plenty of urchins; Annie's not that noticeable. Except she is being tailed by the Weasel. \*

36 OMITTED  
thru  
42\*  
\*  
\*

42A AT ALLEY ENTRANCE

\*

She looks back to see if Weasel's watching, ducks around a fat man with quails in cages and vanishes down the alley. \*

\*  
\*  
\*

42B WITH WEASEL

\*

He looks down the alley. \*

\*

42C POV

\*

Nothing but a gang of boys. \*

\*

42D WEASEL

\*

lopes off, muttering, down the street. \*

\*

## 43 ANGLE IN ALLEY

Annie peeks out of a shadowy doorway halfway down the alley. A YELP OF PAIN. Annie's head whips around to the sound.

## 44 NEW ANGLE

Ten husky STREET BOYS with sticks and bottles are in a circle around a large shaggy old dog, throwing garbage at him. He is on his side, bleeding, almost dead. \*

Annie comes down the alley. She is smaller than the smallest of them. They hardly notice her arrival. \*

SPIKE  
Keep walking, kid.

More crap. \*

ANNIE  
What're you doing?

Annie grabs the smallest boy's arm, making the bottle he throws miss its target. \*

ANNIE  
(continuing)  
Cut it out!

SPIKE  
Bug off!

And they continue to pelt the dog. \*

ANNIE  
What's he ever done to you?

(CONTINUED)

44 CONTINUED:

She grabs Spike's throwing hand and kicks him in the shin, really making him mad. He plunges at her, head down.

SPIKE

You little --

Annie catches him with a left to the jaw. He reels back against the building, she follows with a right to the stomach. Spike slides down the wall in a heap. She turns, fists in position, eyes flashing, to the rest of them.

ANNIE

Anybody else?

Muttering, they back off. Hesitate.

ANNIE

(continuing)

Then get lost!

They turn tail and wander off, slowly, as if it were their choice. Away from the market street. Annie lowers her fists and, always the lady, straightens her skirt. The dog lifts his head, flops his tail.

ANNIE

(continuing)

You're welcome.

She heads again toward the market.

45 THE DOG

with some difficulty gets up, limps down the alley after Annie. CUE SANDY'S SONG MUSIC. \*

46 AT MOUTH OF ALLEY

Annie looks back, smiles at the dog behind her, touches his head.

ANNIE

Hey. I can't even find my own home. I can't find yours too.

He wags his tail. She starts away. He follows.

(CONTINUED)

46 CONTINUED:

ANNIE

(continuing)

Dumb dog. Latch onto someone  
who can feed you. Give you a  
bath. Put something on those  
cuts. Go on now.

He sits at her feet, lifts a paw.

ANNIE

(continuing)

You already told me thank you.  
I didn't do nothing any decent  
person wouldn'ta done. Forget it.

He lifts both paws. Annie looks around, leans closer  
to him.

ANNIE

(continuing)

You are embarrassing me. Now  
scram.

He licks her face.

ANNIE

(continuing)

Oh blech!

She races around the corner, losing herself in the mar-  
ket crowd again. The dog gallops ineptly after her.

47 VARIOUS SHOTS

as Annie tries to lose the dog amid the crowd, and the  
dog tries to catch up with her. SANDY'S SONG (not using  
his name yet).

\*  
\*

48 NEAR POUND TRUCK

\*

A black COP grabs the dog as he hurtles by. Fastens an  
iron collar around his neck. At which the dog, who has  
been through this process before, collapses at his feet,  
a veritable rug.

49 ANNIE

screeches to a stop, races back through the crowd.

50 AT POUND TRUCK

Annie arrives.

ANNIE

Hey, mister! That's my dog!

The dog lifts an ear and wags his tail at that. The Cop laughs and drags him to the pound truck.

COP

Yeah? And where's his license?  
Where's his leash? He's no more  
your dog than I am your father.

She does a double take; but he's black. He opens the back of the pound truck. A CACOPHONY OF HOWLING AND BARKING AND MEOWING.

ANNIE

I left his license at home by  
mistake. Please. Don't take  
him to the pound. Please --

Her big eyes fill with tears.

ANNIE

(continuing)

My father's blind. This dog  
leads him to work. If he can't  
get to work we're gonna all of us  
starve. Sir.

The Cop doesn't believe a word of it.

COP

And what's his name?

ANNIE

My father's name?

COP

The dog's name.

ANNIE

The dog's name?

(looks at dog)

His name. Uh. His name's  
Sandy. Right. Sandy.

COP

Call him.

He loosens the rope, but doesn't remove the collar.

(CONTINUED)

50 CONTINUED:

ANNIE  
Call him?

COP  
(pointing)  
Go over there and call him.

Hesitation. Then Annie gulps and, reluctantly, goes where she's told.

51 NEW ANGLE

EMPHASIZING a street full of people coming and going between them.

52 ANNIE

with no hope at all, calls:

ANNIE  
Here, Sandy! Come here, Sandy!

53 COP

lets out all his rope. The dog cocks his ears up, otherwise doesn't move. The NOISE OF THE STREET, and:

ANNIE'S VOICE  
Sandy! Here, Sandy!

54 A HOT DOG VENDOR

who has been watching, laughs:

VENDOR  
Here, Spot!

55 A NEWSPAPER VENDOR

A toothless old WOMAN

WOMAN  
Rin Tin Tin! Come to Mama, Rin  
Tin Tin!

Cackles.

56 SANDY

sits up, looks around, bewildered.

57 ANNIE

hands to her mouth.

ANNIE

San-dy!

58 FULL

Sandy stands, falls down, gets up again and trots through the crowd over to Annie. The rope begins to cause havoc in the crowd, but then the Cop drops it, follows Sandy.

59 ON ANNIE

As the Cop arrives, Sandy jumps up, his paws on Annie's shoulders, and she hugs him.

ANNIE

Good old Sandy.

COP

(begrudgingly, he  
unlocks the collar)

You got yourself a dog, kid, now go  
home and get him a collar and a leash.

ANNIE

Yessir!

And races away, Sandy bounding lamely along at her heels.  
SANDY SONG. \*

59A EXT. BASEMENT AREA \*

Annie looking over her shoulder, ducks down some steps  
leading to an open area beneath street level. Sandy  
leaps after her. Laughing at him, she draws him into  
her arms and SINGS the new SANDY SONG. \*

60 AT ALLEY

As they dance past the mouth of another alley, a net slams  
over Sandy. He collapses. Annie screeches to a halt.

61 NEW ANGLE

His back to Annie, Weasel heaves the netted dog into  
the trunk of his car as Annie approaches, fists ready.

(CONTINUED)

61 CONTINUED:

ANNIE

Whatcha doing to my dog!

He SLAMS the trunk shut, turns. She sees who it is, but he grabs her by the wrist before she can escape.

62 INT. MISS HANNIGAN'S ROOM

\*

Miss Hannigan is curled on her bed, drinking and listening to the RADIO.

RADIO VOICE

And now CBS Radio, The Blue Network, brings you 'Ma Perkins.' In our last episode, Ma's pregnant daughter Fay decided to marry Carl Michaels. On Friday, however, Carl was called back to Chicago.

\*

HANNIGAN

Oh, Carl, don't go back to Chicago!

The DOORBELL.

RADIO VOICE

No sooner had Carl left town, than Dr. Andrews --

DOORBELL. Miss Hannigan switches it OFF in a towering rage.

HANNIGAN

Grrrrr!

63 EXT. ORPHANAGE

Miss Hannigan opens the door. Weasel and Annie are there. Weasel looks down Miss Hannigan's cleavage and grins.

WEASEL

Look what I found under a rock, Miss Hannigan.

HANNIGAN

Annie! My poor little peach pit! Are you all right? I was worried sick.

(CONTINUED)



63 CONTINUED:

WEASEL

(edging closer)

I knew you would be. Bighearted  
woman like you.

Miss Hannigan thrusts Annie into the building behind  
her, steps out, the better to concentrate on Weasel's  
advances.

HANNIGAN

How can I ever thank you enough?

WEASEL

I bet we can figure out something,  
if we put our heads together.

Miss Hannigan giggles and bats her eyes. Weasel snakes  
an arm around her waist.

PEPPER'S VOICE

Kissy, kissy, kissy!

Weasel leaps backward, glares at the window.

64 MISS HANNIGAN

waves her fist at the window full of spying orphans.

HANNIGAN

Kill! Kill!

65 FOLLOW ANNIE

who slips out of the front door...

66 AT REAR OF POLICE CAR

Annie dashes to the rump of the police car and, using  
her barrette, quickly opens the trunk, pulls at the  
net around Sandy.

67 DOORWAY

Molly is there, tears in her eyes, hanging onto the  
doorjamb.

68 ON TRUNK

Sandy falls out of the trunk, shakes himself. Annie  
grins at Molly, ready for flight.

69 MOLLY

jumps up and down in excitement and longing.

\*

MOLLY

Lemme pet him, Annie? Where'dya  
get him? He's so pretty!

\*

70 FULL

Annie turns to run.

ANNIE

I gotta --

Sandy, however, flops over to Molly, wagging his tail,  
a sucker for flattery.

WEASEL

I'm off duty at midnight.

\*

HANNIGAN

Tootle-oooo.

And heads for the doorway. Annie, Sandy and Molly scoot  
in just before she sees them.

71 INT. SWEATSHOP - DAY

A big dark grim Industrial Revolution room full of sewing  
machines. The orphans are at the machines, the RACKET  
incredible, making dresses, quilts, shirts, curtains.

Annie is working on a bedspread which is draped around  
her machine.

Miss Hannigan enters the sweatshop. All MACHINES STOP.  
Miss Hannigan walks the length of the room, stops in  
front of Annie's machine. We notice, which she does not,  
Sandy's tail, out from under the bedspread.

HANNIGAN

Guess who is going to clean --  
(like it was hell)  
-- the cellar.

\*

\*

\*

Children go rigid, eyes widen in fear, breaths are  
drawn in. Annie looks her steadily in the eye.

\*

\*

ANNIE

Me?

(CONTINUED)

71 CONTINUED:

HANNIGAN

No one has been down there since  
the skeleton was found walled up  
behind the wine rack.

ANNIE

I know.

HANNIGAN

Good. Because I'm locking you in  
with a broom and a dust-pan and  
not letting you out 'til dinner.

Molly bursts into tears. Hannigan silences her with a  
glare.

HANNIGAN

(continuing; to  
Annie; an evil  
chuckle)

How does that sound, my little  
lemon peel?

ANNIE

Fine, Miss Hannigan.

Infuriating Hannigan, who leans over the machine.

HANNIGAN

And?

ANNIE

And I love you, Miss Hannigan.

A LOW GROWL.

HANNIGAN

What was that?

DUFFY

Me. I have a sore throat, Miss  
Hannigan.

(clears throat,  
sounding identical  
to the growl)

Sorry.

KATE

(to distract her)

Did you really let a cop touch  
you, Miss Hannigan?

JULY

I saw him put his hand --

(CONTINUED)

71 CONTINUED: (2)

Miss Hannigan turns on her in a rage. \*

HANNIGAN

(quickly)

Never you mind where he put his hand! \*

TESSIE

Oh my goodness, oh my goodness! \*

Miss Hannigan yanks Tessie out of her chair.

HANNIGAN

Oh my goodness, oh my goodness!

Slams her back into her seat, storms out, SLAMMING the DOOR. Moment, then all the orphans dive under Annie's machine to see the dog.

Then the door opens again and Hannigan is there again. Everybody freezes. Majestically lethal, she strides across the room, stops in front of Annie's machine, plants her hands on her hips and taps her foot.

One by one, terrified, the orphans squirm out, murmur an apology and creep back to their machines. Until there is nothing under the bedspread but the quivering tail. Relishing this, Miss Hannigan rolls up her sleeves, reaches down and pulls Sandy by his tail. He CRIES PIT-EOUSLY. She looks at him, then at Annie, then back to him.

HANNIGAN

This goes to the sausage factory.

72 TIGHT ON ANNIE

Her jaw hardens, her eyes narrow. Move over, Clint Eastwood. \*

72A FULL

Miss Hannigan drags Annie by one ear and Sandy by the other toward the door. The other orphans watch, hurting for her, but helpless. \*

## 73 EXT. ORPHANAGE

A black Rolls limo pulls up. ASP, a lithe, dapper, very dangerous little Oriental gets out of the driver's seat, looks around carefully, then opens the passenger door. GRACE FARRELL emerges, tailored, mid-twentyish, plain, severe, hair in bun, horn-rimmed glasses, and a brief case.

GRACE  
Thank you, Asp.

ASP  
You're quite sure?

GRACE  
Quite.

She heads for the orphanage. Asp shakes his head.

## 74 INT. FOYER

Miss Hannigan opens the door, she is breathing hard, her hair askew.

GRACE  
Miss Hannigan, I'm Grace Farrell.  
The New York Board of Orphans --

HANNIGAN  
Wait. I have an explanation --

Pulls the astonished Miss Farrell into the foyer.

## 75 INT. HALL - FOLLOW

Miss Hannigan is falling all over herself trying to explain and at the same time backing toward the office.

HANNIGAN  
She bribed Mr. Bundles to take her out in a laundry basket, I know I should've called Mr. Donatelli, but the truth of the matter is I just saw red. And called the cops. She's back. All's well that ends well, don't you know? No harm, no foul, my little scissor legs?

Attempts a laugh.

76 INT. HANNIGAN'S ROOM \*

Miss Hannigan lurches backward into her room. Miss Farrell following. \*

GRACE

Miss Hannigan, I'm sorry, but what are you talking about?

77 ANGLE BEHIND CHAIR

Annie and Sandy are hiding there. Annie's eyes go wide at the sight of Grace.

HANNIGAN'S VOICE

Hold it, sister, you're peddling beauty products? I don't need no beauty products.

78 FULL

Grace wipes off a straight chair, sits, during:

HANNIGAN

You can just pedal right on out of here.

GRACE

Miss Hannigan, I'm the private secretary to Oliver Warbucks.

HANNIGAN

Oliver Warbucks? The Oliver Warbucks?

GRACE

The Oliver Warbucks.

HANNIGAN

The Oliver Warbucks that has more do-re-mi than all the Rockefellers put together?

GRACE

I don't think there's more than one.

(smiles)

Mr. Warbucks wants to invite an orphan to spend the summer holidays with him in his home.

(smiles)

I'm here to select one.

(CONTINUED)

78 CONTINUED:

Miss Hannigan looks at her, dumbfounded. Annie stands slowly behind the chair, pointing to herself with what she hopes is an appealing smile. Grace gasps, not having seen her there before. Miss Hannigan shoves her down behind the chair again.

HANNIGAN

Wonderful. What sort of orphan did he have in mind?

Annie pops up again, smiling to beat the band. Hannigan slams her down again.

GRACE

Well, friendly and intelligent --

Annie pops up.

ANNIE

M-i-double s-i-double s-i-double p-i.

HANNIGAN

(shoving her down)

You're asking for it, my little prune pit.

GRACE

And happy.

Annie rolls over on the floor, holding her stomach, laughing, kicking her feet in the air. Hannigan has had it. She picks up Annie and throws her in the paddle closet, then Sandy too. Turns and leans back against the door, smiling.

HANNIGAN

The trials of a working woman.

Grace smiles icily.

GRACE

I'm in somewhat of a hurry, Miss Hannigan.

Miss Hannigan crosses to her desk, gets out her file and down to business

HANNIGAN

Of course. How old?

(CONTINUED)

78

CONTINUED: (2)

GRACE

Oh, the age doesn't matter.  
Seven or eight --

The closet door opens a crack, Annie's hand sneaks out, motioning upward.

GRACE

(continuing)

Or nine --

Further.

GRACE

(continuing)

Or ten -- ?

Annie's fingers give the correct sign.

GRACE

(continuing)

Yes, ten I think.

Annie wiggles her red pigtail out the crack in the door.

GRACE

(continuing)

Oh, I almost forgot, Mr. Warbucks prefers redheaded children.

HANNIGAN

A ten-year-old redhead? Nope.  
Sorry. I don't have one.

Anne slides out of the closet, a big grin on her face.

GRACE

What about this child?

HANNIGAN

Annie? Oh no, you wouldn't want  
Annie. She's --  
(searches)  
-- a drunk.

Grace takes Annie's hand, pulls her around Miss Hannigan.

GRACE

Oh fiddle-faddle. Annie, would  
you like to spend a week at  
Mr. Warbucks' house?

\*

(CONTINUED)



78 CONTINUED: (3)

ANNIE

Oh boy! I would love to! I would  
really, really love to!

HANNIGAN

Hold it. Slow down. You can have  
any orphan in the orphanage,  
except Annie.

GRACE

Why?

Miss Hannigan pulls Annie away from Grace.

HANNIGAN

Because she's got it coming to  
her and I don't mean a week in  
the lap of luxury. This brat  
needs to learn her place.

\*

GRACE

Her place?

HANNIGAN

I rent out my older girls as  
domestics. Annie's entirely  
too cheeky.

GRACE

Mr. Warbucks likes cheeky orphans.

HANNIGAN

Tough.

Grace looks at her a moment, then:

GRACE

I assume your resistance has  
something to do with Mr. Donatelli  
and the Board of Orphans --

HANNIGAN

Don't assume nothing, sweetheart.

GRACE

Mr. Warbucks and Mr. Donatelli  
are like this --

Crosses her fingers. Miss Hannigan yawns broadly,  
studies her nails.

HANNIGAN

Is that a fact?

(CONTINUED)

78 CONTINUED: (4)

GRACE

Yes it is. And it's a fact  
that Mr. Donatelli was at the  
house just last week saying how  
many people he had lined up for  
your job.

HANNIGAN

(blinks)

Is that a fact?

GRACE

Awful time to be unemployed.

HANNIGAN

Just terrible.

Hannigan shoves Annie at Grace.

ANNIE

Oh boy!

HANNIGAN

(mocking)

Oh boy!

GRACE

Come along, dear. Mr. Warbucks'  
limousine is waiting.

Annie stops in her tracks, remembering.

ANNIE

My dog.

GRACE

What?

Annie dashes back and opens the closet door. Sandy  
bounds out.

ANNIE

He's really nice, really quiet,  
really really good. He never  
jumps up on people.

Sandy jumps up on Grace and licks her face before  
she can push him off. Hat askew, she backs up.

GRACE

I'm afraid not, Annie. He's very  
sweet but Mr. Warbucks --

(CONTINUED)

78 CONTINUED: (5)

ANNIE

Then I'm not coming.

The women look at her, astonished. Miss Hannigan recovers first.

HANNIGAN

Mr. Warbucks wouldn't rather have a good-looking lady? I got a week coming.

\*  
\*

Annie grabs Grace's hand.

ANNIE

She's going to send him to the sausage factory. She said so herself.

Grace looks outraged at Miss Hannigan.

HANNIGAN

I'm not zoned for dogs.

GRACE

We'll take the dog.

ANNIE

Oh boy!

79 EXT. ORPHANAGE

as Asp opens the back door and Sandy vaults in. Annie turns to wave at the kids in the window of the orphanage.

MOLLY

Don't go, Annie!

ANNIE

I'll be back! I'll bring everybody presents!

Cheers. Annie laughs and gets in the car next to Sandy.

80 TIGHT TWO

Asp looks at Grace as if she were bedlam-bound.

ASP

A dog, Miss Farrell?

(CONTINUED)

80 CONTINUED:

GRACE

I thought we could drop him off  
somewhere. A farm or somewhere.

ASP

A farm? Between here and Fifth  
Avenue?

81 INT. ORPHANAGE

The orphans go wild off of Annie's good luck.

- A) Dormitory. The orphans are leaping from mattress to mattress, tumbling, somersaults, a pillow fight, feathers everywhere. Miss Hannigan walks through, glassy-eyed, stunned, she ducks a flying pillow, but otherwise with utter equanimity, sings LITTLE GIRLS.
- B) Stairs. Orphans with scrub brushes strapped to their shoes are doing great slippery, screaming jumps over each other, down the stairs. Miss Hannigan walks delicately, avoiding the puddles, down the stairs, singing LITTLE GIRLS.
- C) Kitchen. Children are throwing wet towels around, flour, potatoes, all in gleeful abandon. Miss Hannigan takes out a step ladder, climbs up to a cupboard over the fridge, unlocks it with a key on a chain around her neck, takes a bottle of hooch from a platoon of bottles, locks the cupboard door. LITTLE GIRLS.
- D) Sewing room. As orphans roll up in bolts of fabric and walk around like mummies, throw balls of yarn around, pull everything off the shelves, try on all the clothes. Miss Hannigan walks through, singing LITTLE GIRLS, to the window, opens it, climbs out, shuts the window.

81A EXT. ORPHANAGE

SINGING, Miss Hannigan settles herself on the fire escape, unscrews her bottle, drinks, spots:

81B POV

Distantly, the black limousine pulls around a corner and  
OUT OF SIGHT.

## 81C TIGHT ON HANNIGAN

In a towering rage she finishes singing LITTLE GIRLS and the bottle.

## 82 EXT. WARBUCKS' MANSION

The Rolls limousine pulls up to a museum-like house. Asp opens the back door. Grace gets out elegantly; Annie hops out; Sandy flops out.

ANNIE

(thrilled)

Are we going on a train? Is this the train station?

GRACE

No, dear, this is Mr. Warbucks' house.

\*  
\*

ANNIE

Leapin' lizards!

\*

Sandy pees on a back tire. Asp winces. Grace takes Annie's hand and heads for the front door.

## 83 INT. FRONT HALL

Marbled and mirrored. PUNJAB opens the door for them. He is nine feet tall, wearing an Indian turban, a diamond the size of an eyeball in the middle of it, the tunic, sash and field boots of an Indian Army Officer. Annie gasps, hides behind Grace. Sandy, scared shitless, goes into a paroxysm of BARKING. Annie leaps for him, arms around him, looking up at the mountainous man, quaking. Grace, trying to deal with all this, glares at Asp.

\*  
\*

GRACE

You're a big help.

ASP

Buddha recommends letting women stew in their own juice.

Punjab squats and begins making signs in the air with his hands. Sandy pulls away from Annie and walks, as if mesmerized (which he is), to Punjab, lies down, four legs in the air.

ANNIE

Wow!

(CONTINUED)

83

CONTINUED:

Leaving Sandy in a trance, Punjab walks over to Annie, clicks his heels.

PUNJAB

Punjab. At your service.

Annie stretches out her hand, shakes his vigorously.

ANNIE

I'm Annie. Boy, I wouldn't want to cross you in a dark alley.

No expression on Punjab's face. Grace laughs, takes Annie's hand.

GRACE

Mr. Warbucks' enemies feel exactly the same way, Annie. Come on now, let's get you settled --

84

INT. LIVING ROOM

A huge, formal, candelabraed place with a highly waxed parquet floor. Famous paintings, priceless antiques, statues. DRAKE, the head butler, is setting up an elaborate silver tea service on the sideboard. AMES is polishing the marble stairs with a period polisher. Saunders is cleaning the brass filligree in the entry hall. TWO MEN, in house uniform, are uncrating a painting. Three maids, ANNETTE and CELETTE and MRS. GREER are dusting. Another SERVANT comes in with the tray of glasses for the bar. There is a slouch-hatted PHOTOGRAPHER lounging in a chair watching all this activity.

\*  
\*  
\*  
\*  
\*  
\*  
\*

Grace and Annie enter. Then Sandy, skidding on the waxed floor, skidding clear across the room to land in a pile on Drake's highly polished shoes.

DRAKE

Been to the zoo, Miss Farrell?

GRACE

Not recently, Drake. Has Mr. Warbucks arrived yet?

DRAKE

(sneezes twice)

We're expecting him any minute.

Sandy gets up and creeps on his knees back to Annie as Grace pulls out a notebook and a pencil, pulls a bell cord, then begins checking off:

(CONTINUED)

84

CONTINUED:

GRACE

Has the Steinway been tuned, the  
pool heated, the floors waxed, well,  
yes, the tennis court net up, the  
horses exercised, the typewriter  
repaired, the second teletype  
installed, the photographer?

\*  
\*  
\*

He tips his hat.

\*

DRAKE

(sneezes)

Yes, Miss Farrell.

MRS. PUGH, the cook, comes bustling in.

GRACE

Allergic to dogs, Drake?

DRAKE

No. Filth.

GRACE

Mr. Warbucks will be home for  
dinner, Mrs. Pugh.

MRS. PUGH

I know that, Miss. I'm preparing  
his favorite dinner. Texas  
grapefruit, Virginia ham, Idaho  
potatoes, Wisconsin cheese,  
Washington apples and baked Alaska.

Applause from the photographer, who gets a withering  
look from Drake.

\*

GRACE

Now. I have an announcement for  
everyone.

The two men working on the crate look over. Grace  
steps to one side, revealing Annie, who has been hiding  
behind her.

\*

GRACE

(continuing)

This is Annie. She'll be staying  
with us for a week.

\*

The maids curtsy, the men nod their heads.

EVERYONE

Miss.

(CONTINUED)

84 CONTINUED: (2)

GRACE  
And her dog Sandy.

Icy.

ANNIE  
Who'll be staying with me.

The photographer guffaws. A glare from Drake. \*

ANNETTE  
May I take your sweater, Miss?

ANNIE  
(warily)  
Will I get it back?

The maids try to suppress their giggles. \*

DRAKE  
Of course, Miss.

Annie hands Annette her sweater.

GRACE  
Now, Annie, what would you like  
to do first?

Annie looks around at the vast expanse of living room,  
starts rolling up her sleeves.

ANNIE  
The windows. Then the floors.  
That way if I drip --

Explosion of laughter from all the staff except Drake.  
Grace, laughing, hugs her.

GRACE  
Oh, Annie, you won't have to do  
any cleaning while you're here.

ANNIE  
I won't? How'm I going to earn  
my keep?

GRACE  
You're our guest, Annie.  
(to the staff)  
Let's show her around.

ANNIE  
Oh, boy!

(CONTINUED)



84 CONTINUED: (3)

Annie whirls around, beginning to SING: I THINK I'M GONNA LIKE IT HERE. Grace, beckoning the photographer to follow, dances after her.

84A INT. LIBRARY

As Annie and Grace and the staff whirl through, SINGING and dancing, the photographer snapping pictures. Two elderly hunched over lawyers named FRICK and FRACK continue perusing their tomes, never noticing the whirlwind of commotion through their library.

85 INT. STAIRS

Graceful, wide, marble curves, up which Annie runs, followed by Sandy (who sticks to the carpets when possible and crawls when he comes to the waxed floors), the staff and the photographer. I THINK I'M GONNA LIKE IT HERE.

85A THROUGH WARBUCKS' SUITE

The spartan bed set up, the opulent bathroom (Annie flushes the john), the closet full of suits, then into:

85B INT. WARBUCKS' OFFICE

Annie's eyes grow wide at all the latest equipment, the models and maps, the teletype machines, typewriters, six phones, everything.

85C EXT. WARBUCKS' DECK

Annie and Grace burst out onto the deck to do an exuberant little dance to I THINK I'M GONNA LIKE IT HERE. Sandy looks over the edge, quivers and creeps back inside.

85D INT. GUEST SUITE

which takes Annie's breath away with its baroque prettiness. The huge canopied bed, the velvet and satin furniture. Then into the gilt and marbled bathroom (she flushes the toilet), peeks in the closet, races out. I THINK I'M GONNA LIKE IT HERE.

86 OMITTED

&  
87

88 ANNIE

sliding down the bannister, no hands, SINGING.

89 SANDY

sliding down close behind.

90 INT. BASEMENT SWIMMING POOL

shimmering, the ceiling is mirrored, the walls mosaics. Everybody careens through the doors... Sandy cannot stop his headlong motion, and catapults into the pool. Laughter and SONG as they continue dancing around the edge of the pool.

91 ON SANDY

as he swims toward the steps, clouds of filth radiate out in the pristine water behind.

92 GRACE

shakes her head severely at the photographer, then sheepish, to Drake: \*

GRACE

I think he needs a bath. \*

93 FULL

The staff and Annie finish the SONG at the steps. The photographer snapping pictures. Sandy struggles out of the pool, then shakes vigorously, splattering them all. Shrieks and laughter interrupted by earsplitting SIRENS. The staff is galvanized, straightening uniforms, stocking seams, hair, polishing buttons and racing up the stairs. \*

94 ANNIE

turns, confused, to Grace.

95 TWO SHOT

Grace straightens her dress, smooths her hair, exuding panic.

GRACE

Don't be afraid, now. \*

## 96 EXT. WARBUCKS' MANSION

The Duesenberg arrives amid a platoon of police cars. It parks. The doors of the police cars fly open and armed policemen leap out.

WARBUCKS gets out of the Duesenberg. A SHOT creases the hood. TEN SHOTS RETURNED. Warbucks, preoccupied, carries his briefcase toward the house.

## 97 EXT. DOOR

Punjab grabs Warbucks by the shoulders, moves him swiftly to the side. A BULLET SMASHES into the doorjamb.

PUNJAB  
Bolsheviks, sir.

WARBUCKS  
Or Democrats, Punjab.

Goes in.

## 98 INT. LIVING ROOM

The staff is at attention; Warbucks doesn't notice the splattered uniforms; the hair askew or the photographer lounging by a pillar. He storms across to the tea service. Grace, anticipating, hands him a brandy and a Havana, pours the brandy for him, lights the cigar, eyes bright with affection during:

GRACE  
Welcome home, sir.

WARBUCKS  
Did the painting arrive?

The men lift it out.

GRACE  
They were just uncrating it.

The men turn it to Warbucks. It's the Mona Lisa. Warbucks scowls.

WARBUCKS  
I hate it. Send it back. Any messages?

(CONTINUED)

98

CONTINUED:

GRACE

(consulting her book)  
President Roosevelt called three  
times this morning. Said it was  
urgent.

WARBUCKS

Everything's urgent to a Democrat.  
What else?

The men start out with the crate.

\*

GRACE

John D. Rockefeller, C.P. DuPont,  
J.P. Morgan, A.J. Carnegie --

\*

\*

WARBUCKS

(interrupting)

\*

Wait. There's something interesting  
in that woman's smile. I might  
learn to like her. Hang her in  
my bathroom.

They change direction and go upstairs.

GRACE

Mr. Warbucks, I'd like you to meet --

Looks around, no Annie. Never mind, Warbucks hasn't  
heard. He picks up his briefcase, heads for the stairs.

WARBUCKS

I've no time for dinner tonight,  
Mrs. Pugh. Send up a sandwich at  
midnight.. Come on, Miss Farrell,  
let's get started.

And, quite accidentally, he is on top of Annie.

99

NEW ANGLE

Warbucks leans a hand against the pillar she's hiding  
behind to recover from the shock. The photographer  
takes their picture.

\*

\*

WARBUCKS

(a roar)

\*

Punjab!

\*

Like a streak of lightning, Punjab pins the photographer  
against the wall, demolishes his camera.

\*

\*

WARBUCKS

(continuing)

\*

\*

What the devil is going on here!

\*

(CONTINUED)

99

CONTINUED:

PUNJAB

Forgive me, sahib. Miss Farrell  
said --

GRACE

This is Annie, sir, the orphan  
who'll be staying with us for a  
week.

WARBUCKS

Orphan? What're you talking about?  
(pointing to the  
photographer)  
Who's he?

GRACE

(trying to be  
discreet)  
The Public Relations people? Your  
image?  
(finally)  
They wanted photographs of you  
sharing your house with an orphan,  
sir, don't you remember?

WARBUCKS

Oh. Yes.  
(looks at  
photographer)  
Let him down, Punjab. Get him  
another camera.  
(looks at Annie)  
But this doesn't look like a boy.  
Orphans are boys.

GRACE

You didn't say you wanted a boy.  
You just said an orphan. So I  
got a girl.

WARBUCKS

I want a boy.

Turns toward the stairs. Annie trots along beside him.

ANNIE

I've got an interesting smile too.  
(tries one)  
Don'tcha think maybe you could  
learn to like me too?  
(grins)  
Hang me in the bathroom?

(CONTINUED)

99

CONTINUED: (2)

He doesn't even crack a smile. Annie swallows her laughter. Warbucks glares at Grace.

WARBUCKS

Why do I smell wet dog?

Grace opens her mouth for one explanation, thinks better of it, has another idea, starts, stops. Annie, seeing her predicament, snaps her fingers.

Sandy crawls out from behind the pillar, to lie at her feet.

ANNIE

Because Sandy fell in your pool.  
Sir.

Warbucks looks at Grace as if she were demented.

WARBUCKS

Take them back. Now.

GRACE

(softly)

Oh, sir, she only just got here.

ANNIE

That's okay, Miss Farrell. We'll be okay.

(smile, hand out  
to Warbucks)

It's been real nice meeting you,  
anyhow. I sure do like your place --

Warbucks finally notices and shakes the small hand.

WARBUCKS

Thank you, Annette, I --

ANNIE

Annie. I've really had a swell time already. Asp drove us here in a car the size of a train, Mr. Warbucks, and Punjab put a spell on Sandy, and we made Drake sneeze, and we saw your tennis court, and Sandy got to swim in your pool, and well, I've had enough fun to last me for years. It's a really swell idea to have an orphan for a week, Mr. Warbucks, a really terrific idea, even if it's only for your image and even if I'm not the orphan. I'm glad you're doing it.

\*  
\*  
\*

(CONTINUED)

99 CONTINUED: (3)

WARBUCKS

I'm glad you approve.

(to Grace)

Let's get to work.

GRACE

Since we have so much to do, maybe  
I could take her back in the  
morning?

Warbucks starts up the stairs, not paying attention,  
already opening his mail.

WARBUCKS

Whatever. Let's go.

Grace and Annie exchange a look. Reprieve! Then  
Grace dashes up the stairs after Warbucks.

100 LIVING ROOM

Annie is all alone in the cavernous place. Sandy  
nudges her.

101 TIGHT ON ANNIE

She sits, he puts his head in her lap.

ANNIE

We are not exactly an unqualified  
hit.

102 TIGHT ON ARCHWAY

Mrs. Pugh, the cook, pops her head out.

MRS. PUGH

Psssssst!

103 ON ANNIE

looks up, looks behind her, then realizes it must be  
she. Stands, on guard.

ANNIE

Me?

MRS. PUGH

Come here!

(CONTINUED)

103 CONTINUED:

ANNIE

What for?

Mrs. Pugh blows out a breath of exasperation, storms across the room, grabs the child by the arm and heads for the dining room. Sandy slips along after them, no help at all.

\*

104 INT. DINING ROOM

\*

Cavernous. The endless table is set for one with crystal, silver, linen and elegant food. Mrs. Pugh hauls Annie in.

\*

\*

MRS. PUGH

His favorite dinner. Took the whole day to prepare. Tsk. Sit. Eat. A sandwich at midnight. Tsk. If there was another job in this city I'd quit.

ANNIE

You want me to eat this?

MRS. PUGH

You want me to give it to your dog?

Who stands up and wags his tail, willing. Annie grins, grabs a fork and sits, digging in.

ANNIE

No, ma'am. Thank you!

Sandy collapses with a WHINE. Annie scrapes all her vegetable onto her butter plate and puts it on the floor for Sandy. Who gobbles it up, delighted. Mrs. Pugh is fit to be tied. Annie grins at her.

ANNIE

(continuing)

He's a vegetarian.

104A INT. ANNIE'S BATHROOM

\*

Annie is in the tub full of bubbles, Celette is washing her hair, Annette is ironing her washed dress. The door eases open, Ames leans in. Annette squeals, holds a towel in front of Annie; Ames, covering his eyes, scoops up Sandy. MUSICAL REPRISE OF "I THINK I'M GONNA LIKE IT HERE."



104B EXT. GARDEN

Ames and Saunders, in rubber boots, are washing Sandy with shampoo and a hose in a galvanized tin tub. Sandy hates it. MUSIC.

104C INT. BEDROOM

Celette is brushing Annie's hair in front of the mirror. Annette is buttoning up her shabby dress, washed and pressed. Saunders comes in with her boots. MUSIC.

ANNIE

Oh, Mr. Saunders, thank you!

SAUNDERS

I wish we had time to get you some shoes. These are ridiculous.

Ames brings Sandy in, fluffy and clean and beribboned and profoundly embarrassed.

ANNIE

Oh, Sandy, look at you!

To him to hug him. Then to the staff with tears in her eyes, and a big grin.

ANNIE

(continuing)

You are just the nicest people I ever met!

FINAL MUSIC LINE. During which Mrs. Pugh comes in with a cheese sandwich and milk on a tray.

MRS. PUGH

Annie, would you like to take this to Mr. Warbucks?

ANNIE

It's not midnight.

MRS. PUGH

He won't notice.

ANNIE

Oh, boy!

105 INT. HALL - NIGHT

Annie comes down the hall balancing the tray. On which there is a sandwich, a glass of milk and a single rose. She walks down the darkening hall.

106 AT OFFICE DOOR

In the darkness to the closed door; the bright slits of Punjab's eyes. Annie jumps a foot. The rose teeters, nearly falls.

ANNIE

Mrs. Pugh said for me to take this  
to Mr. Warbucks.

PUNJAB

It's not midnight.

(CONTINUED)

106 CONTINUED:

ANNIE

Mrs. Pugh said he wouldn't notice.

Moment, then Punjab unfolds his arms and opens the door.

107 INT. WARBUCKS' OFFICE

Factory blueprints on the wall. Scale models of refineries, bombers, cities, hydroelectric plants, an iron-ore ship. A display of hybrid cotton. A wall map with different-colored pins. A war room of a business mogul.

Annie edges in with the tray, her eyes wide. Every machine then at use in an office is in use here; including ticker tapes and telegraph machines and a dozen phones. Warbucks is behind his enormous desk, newspapers in his lap, feet on his desk amid stacks and stacks of work. Grace is perched on a chair, taking shorthand as fast as lightning.

WARBUCKS

(like machine gun)

Cordially, Oliver Warbucks. Next letter. To the Chairman of the Board, Iron-Ore Shipping, Inc., Cleveland, Ohio, Dear Richie --

Notices Annie in the door. Stops.

WARBUCKS

(continuing)

What do you want?

ANNIE

(crosses, tries to find somewhere to put the sandwich)

Brought you your dinner.

WARBUCKS

It's not midnight.

Annie finally puts the tray on Warbucks' lap.

ANNIE

I'm sorry I'm not a boy. Sir.

He puts the tray on the floor.

(CONTINUED)

107 CONTINUED:

WARBUCKS

Go to bed.

ANNIE

It's only six-thirty.

WARBUCKS

Then why did you bring me my tray?

ANNIE

You asked for a cheese sandwich. \*

WARBUCKS

I asked for it at midnight. \*

ANNIE

I'm going to bring you another one at midnight. \*

WARBUCKS

Go to bed!

GRACE

Annie --

ANNIE

I know.

(heads for door,  
turns, gently:)

You're a hard case, Mr. Warbucks.  
All these nice people doing all  
these nice things for you like  
fixing you beautiful dinners and  
unwrapping your pictures and  
getting you orphans, and you  
don't like any of it.

(then)

Does being rich give you the  
right to be horrible?

Stunned silence. Warbucks studies her, outwardly angry  
and secretly impressed.

WARBUCKS

Does being an orphan give you  
the right to be horrible?

ANNIE

No, sir. I'm sorry, sir.

Grace, embarrassed, takes a deep breath, to try to  
explain.

GRACE

Mr. Warbucks --

(CONTINUED)

107 CONTINUED: (2)

WARBUCKS

Miss Farrell, I don't think I  
need a boy. I think a girl is all  
I can handle.

GRACE

(dumbfounded, to  
her feet)

Then she can stay?

WARBUCKS

For the moment, but --

ANNIE

(a yell)

OH BOY!

Runs out.

108 INT. HALL

She catapults into Punjab's arms, astonishing him.

ANNIE

I can stay, Punjab! I can stay!

Races down the hall.

\*

109 INT. BEDROOM - NIGHT.

Immense. Annie tiptoes over to the king-sized four-poster canopied bed, gets in, turns off the light. Tries to settle down. The moon is shining through the windblown trees outside the window. The shadows are wild and scary. Annie watches them awhile, then pats her hand on the side of the bed. Sandy leaps into bed with her. She pulls him under the covers, her arm around him, his head on her chest. She whispers to him.

ANNIE

This room's bigger'n Grant's Tomb.

He WHINES, looks around, ears alert.

ANNIE

(continuing)

Think we're ever gonna get used  
to it?

(CONTINUED)

109 CONTINUED:

He GROWLS.

ANNIE

(continuing)

Me either.

He BARKS. She pulls him back under the covers.

ANNIE

(continuing)

Shhhhhh!

He growls under the covers. She sighs with exasperation, gets out of bed, carrying her pillow and a throw blanket. \*

ANNIE

(continuing)

C'mon, chicken.

110 INT. CLOSET

Annie opens the door. Annie climbs the stairs, puts her pillow down in a corner, wraps herself in the throw blanket and curls up on the floor. Sandy next to her. She drapes an arm over his back, already half-asleep. SINGS a sleepy reprise of "I THINK I'M GONNA LIKE IT HERE," which is rewritten to be her comment on Warbucks. Big, bold, powerful, insensitive. She thinks she's going to like him. Because that's the kind of kid she is. This is the beginning of the love story. \*

111 INT. SOLARIUM - DAWN

Mr. Warbucks, in his pajamas, is eating breakfast in the early morning sun. Extension cords bring him the phone and the radio and the teletype machine. Annie comes in with the silver coffeepot as the PHONE RINGS. \*

WARBUCKS

(into phone, a bark)

Warbucks!

(beat, then icy)

Mr. President, business is not improving. Two of my eighteen factories are closed, five more are closing next week. This country is worse off under you than under Hoover! \*

He slams down the phone. \*

(CONTINUED)

111 CONTINUED:

ANNIE  
(big smile)  
'Morning, sir.

WARBUCKS  
Good morning... uh...  
(remembering)  
Annie.

ANNIE  
Right.  
(nods at phone)  
How's the world?

WARBUCKS  
Like that coffee. Getting older  
and colder by the minute.

ANNIE  
Oh. Sorry, sir.  
(pours, too fast,  
too full, spilling  
into his lap)  
Sorry, sir --

WARBUCKS  
(stands, in pain,  
his pants dark  
with coffee)  
Please. Send me --

ANNIE  
(backing up)  
Mrs. Pugh? Mr. Drake? Miss Farrell?

\*

(CONTINUED)

111 CONTINUED: (2)

Trips over Sandy. Coffee everywhere.

WARBUCKS

Anybody!

112 INT. SWIMMING POOL

Warbucks is swimming, fast and furiously, Sandy right behind him. They turn and in the last length Sandy pulls up even with him. Annie is waiting at the steps with a towel, jumping up and down.

ANNIE

C'mon, Mr. Warbucks! Don't let a big old, crippled old, decrepit old, beat-up old dog beat you! Swim! Kick! Faster! He's getting ahead! C'mon, Mr. Warbucks, you can do it! I know you can do it!

Sandy wins. Annie wraps the towel around Warbucks as he staggers out.

ANNIE

(continuing,  
a small voice)

You'll whip him tomorrow.

Warbucks trundles off toward the dressing rooms, grumbling, dripping.

WARBUCKS

I may whip him tomorrow but it won't be in the pool.

ANNIE

(confused)

Sir?

He turns on her, angry.

WARBUCKS

Keep your damn dog out of my damn pool! His hair clogs up the filters.

ANNIE

Buddha says a bad sport is like B.O. in an elevator.

Warbucks opens his mouth to chew her out, then closes it, and his eyes, in exasperation. He leaves without a word.



## 113 INT. HALL - NIGHT

The FLUSH OF A TOILET, Annie comes into the hall in her new nightgown, looks across where there is a light coming from under a door. No other lights are on. Punjab is a looming presence next to the door. Annie goes over to him.

ANNIE

(whispers)

What's he doing in there?

PUNJAB

Thinking.

ANNIE

But it's so late. It's after two a.m.

PUNJAB

He has many worries.

Beat, then Punjab opens the door.

## 114 INT. OFFICE - NIGHT

Warbucks is at his desk, rumpled and scowling and deep in thought. Papers and work litter his desk. Annie walks quietly over to the leather chair near the desk, sits in it, curling her bare feet under her. Moment, then he looks at her, bleary-eyed, bear-tempered.

WARBUCKS

What're you doing?

ANNIE

Watching you think.

WARBUCKS

Shouldn't you be in bed?

ANNIE

Yes, sir.

But she doesn't go. And he doesn't tell her to.

WARBUCKS

What did you do today?

ANNIE

The forehand, the backhand, the frontstroke and the backstroke. And a horseback riding lesson. What did you do?

(CONTINUED)

114 CONTINUED:

WARBUCKS

Hung up on Roosevelt six or seven times. The man is persistent, that much I can say for him.

ANNIE

What's he want?

WARBUCKS

Me. Friday. To demonstrate my support. It's laughable.

ANNIE

He is the President, sir.

He glares at her.

WARBUCKS

He's a damn Socialist. Not content with the poor being poor, he wants the rich to be poor.

ANNIE

Oh no he doesn't, sir. He wants a job for every American.

(smiles)

You just didn't understand. Now you'll go, won't you? He is the President, sir. And you are an American.

He stares at her astonished, then turns his back, returning to work.

115 ANNIE

chewing her lip, waits a moment, watching him. Then uncurls herself and tiptoes toward the door.

ANNIE

What good does it do to hate him?

A115A FULL

Warbucks doesn't budge. Annie slips out. Then Warbucks turns, thoughtful, to stare at the door.

115A INT. ANNIE'S BEDROOM

As she comes in, Sandy, waiting, jumps up, his feet on her shoulders.

(CONTINUED)

115A CONTINUED:

She buries her face in his fur, hugging him a moment as a child will a teddy bear after a scolding. Begins SINGING "MAYBE" as she collects the pillow and blanket from her bed.

115B WITH ANNIE

She scuffs her bare feet across the hall, into the closet, Sandy at her side. SINGING "MAYBE."

116 INT. CLOSET

She climbs the stairs with Sandy, curls up, SINGING.

117 INT. ANNIE'S BEDROOM

Grace comes in, in a nightgown, her hair loose. No Annie. She finds her glasses in her robe pocket, looks around. Then hears distantly "MAYBE."

117A INT. CLOSET

Grace comes in, full of concern.

GRACE

Oh honey, what's wrong?

ANNIE

Nothing.

Annie manages a smile which conveys profound unhappiness.

GRACE

I know he's scarey at first. He doesn't mean to be. He's really very nice underneath. Very very nice.

ANNIE

Yeah, but you're in love with the bum.

GRACE

Good heavens, Annie, where did you get that idea? I most certainly am not. That would be presumptuous.

(CONTINUED)

117A CONTINUED:

ANNIE

Wear your hair loose like that  
tomorrow. It's prettier.

GRACE

(takes Annie's hand)

He doesn't mean to be mean. There's  
never been a child in this house.  
Be a little patient with him. For  
me.

Annie makes a face, Grace laughs, hugs her, heads for the  
door.

GRACE

(continuing)

Are you really all right in here?

Annie nods, leans up on an elbow.

ANNIE

Miss Farrell --

Grace turns.

ANNIE

(continuing)

Miss Hannigan says a man don't look  
at your brains.

GRACE

(laughing)

Annie --

Exits.

118 TIGHT ON ANNIE

As she sinks back into her pillow, her arms around Sandy:

ANNIE

Maybe we can get him to like Miss  
Farrell.

(SINGS)

Maybe.

119 INT. HALL - DAY

Mr. Warbucks comes out of his office, his hands full of  
letters, which he is shuffling through, as he walks to  
the stairs. Annie pops out of her room, a new dress on,  
walks alongside him.

(CONTINUED)

119 CONTINUED:

ANIE  
Morning, Mr. Bucks!

BUCKS  
Morning, Annie

ANIE  
I like your tie

BUCKS  
My tie? This 't a new tie.  
(finally looks  
at her)  
Oh. Is that w dress?

ANIE  
Yes, sir. D' like it?

BUCKS  
(back his letters)  
I suppose.

ANIE  
Miss Farrell ed it out.

BUCKS  
That's nice.

ANIE  
She's got a r good eye,  
don'cha think she really knows  
what looks go in a person,  
don'cha think I mean I think  
this looks ju about perfect on  
me, don'cha t?

Warbucks smiles, rumple nie's hair.

BUCKS  
I never thoug d get used to  
a girl.

ANIE  
Girls are eas to get used to  
than boys. I how used to Miss  
Farrell you a She does all  
the work arou ere and you  
don't even kn er first name.

Warbucks laughs, puts h and on Annie's head to stop  
her hopping up and down

(CONTINUED)

119 CONTINUED: (2)

WARBUCKS

I do. It's Grace. Now I need to  
answer these letters.

120 ANGLE ON STAIRS

as Warbucks trots down the stairs. Annie sits on the top  
step.

ANNIE

She thinks you're the greatest  
thing since sliced bread.

Warbucks stops, turns to look up at the child, sitting on  
the top step, her chin in her hand, looking down at him.

WARBUCKS

I beg your pardon?

ANNIE

I know it's none of my business,  
but you never notice anything.

Warbucks nods to himself, turns around and, slightly dazed,  
heads on down the stairs, certainly not concentrating on  
his letters anymore.

121 INT. DINING ROOM - NIGHT

One place at each end of the long table, Annie dead center.  
Warbucks is reading Barrons as he eats, flanked as usual  
with the telephone, teletype and radio. Annie, balancing  
a ton of strawberry pie on her fork, maneuvers it into  
her mouth. Grace arrives, her hair up, prim and plain and  
tired, with an overflowing folder of work, sits at the  
other end of the table from Warbucks.

GRACE

Good evening, Annie. Good evening,  
Mr. Warbucks.

ANNIE

(her mouth full)  
You can call him Oliver.

Mrs. Pugh, in a huff, brings Grace's dinner.

GRACE

Thank you, Mrs. Pugh. I'm sorry  
I'm late.

(CONTINUED)

121 CONTINUED:

Mrs. Pugh exits in a huff.

WARBUCKS

How's our anti-Roosevelt plan  
coming, Miss Farrell?

ANNIE

(her mouth full)  
You can call her Grace.

GRACE

According to my research the NRA  
is completely unconstitutional,  
Mr. Warbucks.

ANNIE

Oliver.

WARBUCKS

Bravo, Miss Farrell.

ANNIE

Grace.

WARBUCKS

I can see the set-up, Annie. If  
the pigeon can see the set-up it  
won't work.

ANNIE

Oh. Okay, sir.

WARBUCKS

(laughs, to Grace)  
I want to take whatever you've  
done to Washington with me Friday.

ANNIE

(thrilled)  
Then you're going?

WARBUCKS

To tell the man he's an idiot.

ANNIE

Can I come? Please? Pretty  
please?

WARBUCKS

Absolutely not.

ANNIE

(to Grace, excited)  
What'll I wear?

Warbucks and Grace burst out laughing.

122 OMITTED \*

123 INT. WARBUCKS' OFFICE

Grace and two Kelly Girls are typing a mile a minute. Frick and Frack glide in and out with tomes and index cards and folders of clippings. Warbucks is on the phone, his feet on the desk. Annie is playing checkers with Asp.

A Bolshevik lowers himself down on a rope outside the window, lifts his Gatling gun into position.

As his finger approaches the trigger Punjab swings down on another rope, fast, enveloping the sniper, swinging OUT OF SIGHT and not reappearing. Only Asp is watching, steely-eyed.

124 TIGHT ON ASP AND ANNIE

Annie jumps her king over all of his men, wiping him out. He mutters invective in Chinese. Annie falls over laughing.

125 FULL

Annie's laughter is like sunshine in a cave. Work stops. Grace and Warbucks smile at each other.

GRACE

We're almost finished, sir. I was thinking maybe we could do something special with Annie tonight.

 \*

WARBUCKS

Like what?

GRACE

Like take her out.

WARBUCKS

Splendid idea. Take her anywhere she wants to go.

(to Annie)

Where do you want to go?

ANNIE

To Washington. On Friday. To meet President Roosevelt.

WARBUCKS

Impossible.

(CONTINUED)



125 CONTINUED:

ANNIE

Aw, gee.

She begins putting the checkers back on the board. Grace mouths "movie" over Annie's head. Warbucks doesn't get it. Asp tries. He doesn't get it. The Kelly Girls try.

ANNIE

(continuing)

Movie.

WARBUCKS

Oh. Yea. How'd you like to go to a movie?

GRACE

Good idea.

WARBUCKS

(to Grace)

Take her to the Radio City Music Hall.

ANNIE

Aw, gee.

WARBUCKS

You don't like movies?

ANNIE

Sure. I guess. I don't know. I never seen one.

WARBUCKS

Never seen a movie? I should think you'd be excited. What's wrong?

ANNIE

I thought you were gonna take me.

Warbucks leans back in his chair and laughs.

WARBUCKS

Annie, you may think Miss Farrell does all the work around here but it's not entirely true. I'm a very busy man. A very very busy man.

ANNIE

I know. That's okay. Really.

(MORE)

(CONTINUED)

125 CONTINUED: (2)

ANNIE (CONT'D)

I understand. You don't have time.  
I can understand that. Really.  
It's really okay. It's really and  
truly okay.

He stares at her, recognizing for an instant, himself,  
in her ability to get her own way.

\*  
\*

WARBUCKS

(a hand across his  
eyes, to himself)  
I'm losing my grip.  
(exasperated, to  
Grace)  
There'll be three of us.

ANNIE

Oh, boy!

\*

126 EXT. WARBUCKS' HOUSE - DAY

Grace, Warbucks and Annie come out of the front door.  
Grace leans down to button Annie's coat. Annie grabs  
the pins out of her hair, pockets her glasses, ducks  
away laughing before Grace can recover them. Punjab  
and Asp slide out, checking the shadows. Warbucks draws  
in a deep breath of air, smiles.

WARBUCKS

Smell that. Isn't it wonderful?  
Fifth Avenue bus fumes. Delicious.  
Invigorating. Like the man says,  
after New York, every place else  
is Buffalo.

MUSIC CUE.

ASP

The Duesenberg or the Rolls, sir?

WARBUCKS

We'll walk.

(CONTINUED)

126 CONTINUED:

GRACE  
It's forty-five blocks.

WARBUCKS  
Good for us.  
(does a take,  
having noticed  
her hair)  
I like your hair like that, Miss  
Farrell.

Starts out. A SHOT rings out. Simultaneously, Punjab  
throws himself in front of Warbucks, knocking him against  
the wall. The BULLET SMASHES into the wall; inches away  
from their heads, making a fist-sized crater.

127 ANNIE  
terrified.

## 128 ANNIE'S POV

Like a streak of lightning, Asp races out the front gates, tackles a woman dressed in elegant black with a cloche hat, and a jeweled purse pistol.

## 129 ASP

quickly wrestles her to the ground, the pistol slides through a sewer grating, the hat and wig fly off, it is in fact a gangster in drag. Asp handcuffs him to the railing.

## 130 WARBUCKS

straightens his tie, squares his diamond stickpin and notices the hole in the stone wall.

WARBUCKS

(to Punjab)

Have that fixed.

And strides out into Fifth Avenue. SINGING NYC. As if being shot at were nothing at all.

## 131 ANNIE

follows, agape, Sandy at her heels. SONG.

## 132 EXT. UPPER FIFTH AVENUE - MOVING SHOTS - DAY

past the elegant old houses, the huge old stone apartment buildings; cross the street at the Met, then continue down past the park on the park side, SINGING. They pass a baby carriage, leaning against a fire hydrant. A midget with a black homburg and a machine gun emerges from the baby carriage. As he raises his gun, Punjab whips the baby carriage around and gives it a shove. It careens into the park; the midget drops the gun and hangs on for dear life; it smashes into a fountain, dumping him in. SONG CONTINUES.

## 133 EXT. PLAZA AND ENVIRONS - MOVING SHOTS

The intrepid five and Sandy SING and dance around the Plaza fountain, around the corner --

## 133A EXT. TRUCKING PAST BERGDORFS

As they SING and dance past the elegantly outfitted windows, a male mannequin --

(CONTINUED)

## 133A CONTINUED:

-- the African, decorating a window full of safari clothes, in fact a gangster in blackface and a loincloth -- raises his blowgun. Asp appears behind the curtain flanking the window, snatches off the loincloth. The man drops his blowgun, grabs the curtain around his pale ass. SONG CONTINUES.

## 133B EXT. RCA ARCADE - MOVING SHOTS

They yellow-brick-road it past Saks, cross the street, past the statue, into the arcade. SONG CONTINUES.

## 133C PUNJAB

glances up.

## 133D POV

A window washer on a scaffolding some fifty floors up, lobs a bomb.

## 133E FULL

Warbucks and Grace and Annie SING and dance on down the arcade. Punjab catches the bomb and lobs it back up like a discus thrower.

## 133F MOVING SHOT - ANGLE NEAR SKATING RINK

As the principals come SINGING and dancing out of the arcade, debris of the scaffold sniper rains down behind them.

## 133G EXT. RADIO CITY MUSIC HALL - RESTRICTED SHOT

Glittering and wonderful, with swiveling searchlight, and "SOLD OUT" in lights on the marquee. The five plus dog wheel around the corner, SINGING.

## 133H TIGHT

Warbucks grins like it all belongs to him. Which it probably does.

WARBUCKS

Well, Annie! Here we are!

ANNIE

Leaping lizards!

## 133I TIGHT ON TIMES SQUARE BUILDING \*

Lit up and wonderful. It moves. PULL BACK. It begins  
to dance. \*

## 134 INT. RADIO CITY MUSIC HALL \*

The Times Square Building, the Empire State, etc., are in  
a Manhattan dance on stage. The ushers in rows SING NYC  
as the three principals parade down the aisle. Punjab and  
Asp fading into the shadows, always alert. \*

## 135 ON PRINCIPALS

as the three sit in the front row. Sandy collapses in his  
seat, instantly asleep. Warbucks puts his feet up on the  
velvet railing.

ANNIE

Is this the movie?

GRACE

No, this is the show before the  
movie.

Annie looks around at the totally empty house.

ANNIE

How come we're the only ones here?

WARBUCKS

Republicans are assassinated in  
theaters.

She nods, bewildered. Leans over to Grace.

ANNIE

I gotta pee.

## 136 INT. BATHROOMS

"N.Y.C." MUSIC CONTINUES DISTANTLY. Grace combs her loose  
hair (it makes her very nervous), and finally, screwing up  
her courage, unbuttons the top button of her blouse. The  
one closed stall FLUSHES. Then the next door closes from  
the inside and it FLUSHES. THEN THE NEXT. AND THE NEXT.

GRACE

Annie.

137 ANNIE

racing upstairs.

138 BALCONY

Annie is leaning over the topmost balcony, watching the show, eyes bright with excitement.

139 ANNIE

flying down the bannisters.

140 FRONT ROW

Annie plops down into her seat again, full of secret laughter. Grace and Warbucks exchange a glance over her head. Annie gasps and points to the stage.

141 POV

The big number. One of the lesser chorus girls SINGS the girl from the sticks verse. The Rockettes kick the finale. When it is all over:

\*  
\*  
\*

142 WARBUCKS AND GRACE

applauding, delighted, look at Annie for her reaction. She is curled up in her seat, sound asleep.

143 NEW ANGLE

As the curtains close, Warbucks lifts the sleeping Annie and carries her, gently, carefully, up the aisle.

144 ON ASP

In the shadows at the end of the first row, he whistles sharply for Sandy.

145 ON SANDY

flicks his ears and sleeps on.

146 ASP

moves quickly to the dog, picks him up, gently, carefully, and Sandy goes bananas. BARKING, flailing, flopping out of his arms, terrified.

147 INT. SOLARIUM - DAY

Warbucks, in his pajamas and robe, is reading the Wall Street Journal, eating breakfast and listening to the RADIO. (An ad is on.) Grace, her hair loose, looking gorgeous, dances in with the silver coffee pot, controls herself as he looks up.

GRACE

She's still asleep. That was a wonderful evening you gave her.

(beat)

Sir, I was wondering --

RADIO

(overlap)

This is Edward R. Morrow and with today's comment on the news.

Warbucks holds up a hand for Grace to be quiet. She dances around the table, pours his coffee, picks a rose, puts it on the table, during:

RADIO

(continuing)

The Civilian Conservation Corps, plagued with recruiting problems and union problems, finally got underway in a flurry of goodwill and awkwardness which we think will become the hallmark of the Roosevelt administration.

Another AD comes on.

GRACE

About Annie.

He turns OFF the RADIO, returns to his paper.

WARBUCKS

What about Annie?

GRACE

Could we keep her?

(CONTINUED)



147 CONTINUED:

His furious look says it all.

GRACE

(continuing)

You haven't seen that horrible orphanage. I can't bear to send her back there.

WARBUCKS

What's come over you, Grace? Get ahold of yourself.

GRACE

You have plenty of room, the staff adores her, she wouldn't be a bother, I'd look after her. She could live here as, well, as your ward. Couldn't she?

WARBUCKS

Absolutely not. I'm a businessman. I love money. I love power. I love capitalism. I do not now and never will love children.

She nods, stands.

GRACE

Watching you with her last night, I thought maybe --

A little smile, remembering, then trails off, starts out. He catches hold of her hand.

WARBUCKS

Wait.

He draws her down into the chair beside him.

WARBUCKS

(continuing)

I just noticed something. You're very pretty when you argue with me.

GRACE

Thank you, sir, but --

WARBUCKS

Oliver.

GRACE

Oliver.

(beat, soft)

Do you really just love money and power and capitalism?

(covers his hand with hers)

They're never going to love you back.

They are very close, gazing into each other's eyes, mesmerized.

WARBUCKS

Your teeth are crooked.

(CONTINUED)

147 CONTINUED: (2)

GRACE  
I'll have them fixed.

WARBUCKS  
I like them crooked.

GRACE  
I'll leave them.

WARBUCKS  
Thank you.

GRACE  
I could get the papers signed this morning.

WARBUCKS  
Grace?

GRACE  
Oliver?

WARBUCKS  
It means a great deal to you?

GRACE  
A great deal.

WARBUCKS  
Then I'll do it myself.

She almost kisses him. Then, remembering her place,  
jumps to her feet.

GRACE  
Sorry, sir. Thank you, sir.  
Heads for the door.

WARBUCKS  
Grace

She stops, quivering and beautiful, taking his breath away  
for a moment, then, with enthusiasm:

WARBUCKS  
(continuing)  
Get her a little present!

GRACE  
Oh yes!

(CONTINUED)

147 CONTINUED: (3)

WARBUCKS

Something from Tiffany's. A new  
locket.

GRACE

(tears in her eyes)  
Mr. Warbucks, I could just kiss  
you.

And flees. Warbucks looks after her with a vaguely stunned  
smile.

148 EXT. VACANT LOT ADJACENT TO ORPHANAGE \*

REPRISE "LITTLE GIRLS." Two dozen orphans are marching in  
circles one way, then another behind Miss Hannigan, around  
and around. The principal orphans are huddled near a  
trash bin around Duffy. Miss Hannigan quick-steps the  
rest of the children around the park, up to Duffy. \*

HANNIGAN

What's going on here? Why aren't  
you in line? This is all the  
outdoor exercise you're getting  
this summer, my little fishfins.

ORPHANS

Yes, Miss Hannigan.

HANNIGAN

Duffy, what do you have there? \*

Duffy holds a dead mouse to Miss Hannigan's nose. Miss  
Hannigan screams. The orphans shriek with delight, applaud  
and jump up and down. \*

HANNIGAN

(continuing)

Into the house! On the double!  
Back to work! You're going to be  
sorry, all of you!

As they dash around the building and in the front door, a  
chaos of flying hair and ragged skirts, July tromps on  
Miss Hannigan's foot, hard. \*

HANNIGAN

(continuing;  
screams)

Kill! Kill!

Limps after them, muttering to herself.

## 149 INT. MISS HANNIGAN'S ROOM

On her bed, propped up with pillows, her foot soaking in Epsom salts, an ice pack on her head, a glass of bourbon by her elbow, she is comforting herself with her RADIO.

## RADIO VOICE

Carl, my darling, it's going to break your heart, but I have to tell you. Can you ever forgive me? My baby isn't yours...

Miss Hannigan gasps. DOORBELL. MUSIC TO COMMERCIAL. Miss Hannigan downs the bourbon, struggles out of her various traps, switching OFF the RADIO, heading for the door.

## HANNIGAN

Forgive her, Frankie! Women are but weak willows in winds of passion --

Exits.

## 150 EXT. FOYER

Warbucks is on the doorstep, magnificent, carrying a sheaf of papers. The Rolls is in the street. Punjab and Asp patrolling. \*

## WARBUCKS \*

Good morning, Miss Hannigan, I --

## HANNIGAN

Holy Mary Mother of God, Saints preserve us -- \*

## WARBUCKS \*

I want to talk to you about Annie. \*

## HANNIGAN

You want to return her and forget it or trade up? \*

## WARBUCKS \*

I want to adopt her. \*

Miss Hannigan, stunned, stares, then:

## HANNIGAN

Would you excuse me just a moment?

Shuts the door.

## 151 EXT. STEPS

Warbucks exchanges a confused look with Asp and Punjab.

## 152 INT. FOYER

Miss Hannigan lets out a bloodcurdling SCREAM of pent-up frustration. Then opens the door, the semblance of a civilized smile on her face.

HANNIGAN

Won't you come into my office?

## 153 INT. HANNIGAN'S ROOM

Warbucks puts the papers on Miss Hannigan's desk, takes out a pen. She runs her hands over the lapels of his suit.

HANNIGAN

For a Republican you're sinfully handsome. Has anyone ever told you that?

WARBUCKS

Miss Hannigan --

HANNIGAN

How much did this suit cost?

Her eyes pop out at the diamond stickpin.

HANNIGAN

(continuing)

Oh my God, is that thing real?

WARBUCKS

Just sign the papers.

HANNIGAN

What's it worth to you?

Warbucks blinks, taken aback, but only momentarily. Then his face hardens.

WARBUCKS

(boiling)

What exactly do you mean what's it worth to me?!

HANNIGAN

I go positively weak in the knees with men like you.

(CONTINUED)

153 CONTINUED:

WARBUCKS

Annie's told me a lot about your operation here --

HANNIGAN

Misses me, huh?

WARBUCKS

Clean sheets once a month, no schooling, no meat, no fresh vegetables or fruit. You're breaking every child welfare law on the books --

HANNIGAN

(interrupting)

Would you like to see my bedroom?

WARBUCKS

(exploding)

Miss Hannigan, do you want to keep your job?

HANNIGAN

Not if there's an alternative.

WARBUCKS

The alternative is unemployment.

Miss Hannigan takes the pen, sighs.

HANNIGAN

If that's the way you feel about, why didn't you say so?

Signs, hands the pen back.

HANNIGAN

(continuing)

Annie. Adopted by a millionaire. Isn't that just wonderful.

WARBUCKS

(putting away pen and paper)

I'm not a millionaire.

HANNIGAN

You aren't? I thought --

WARBUCKS

I'm a billionaire.

Smiles icily and leaves the office.

154 EXT. ORPHANAGE - DAY

The Rolls disappears down the block. Miss Hannigan steps out, watches till it disappears, then raises her fist to the sky.

HANNIGAN

Kill, kill, kill!

155 WITH HANNIGAN

She yanks at her hat, her skirt, her girdle, her purse as she storms down the block toward the corner bar, muttering invective, against children, Republicans, society, the Depression, the New Deal, life in general.

156 INT. BAR

ROOSTER and LILY are at a table where they can see down the block. When Hannigan comes in, blinking against the darkness, Rooster stands, laughing, and crows. Hannigan sinks against the bar.

HANNIGAN

Oh no. What'd they let you out of jail early for? Eat too much?

(CONTINUED)

156 CONTINUED:

156

ROOSTER

(laughs)

You're a card, Sis, always were.  
I want you to meet a little friend  
of mine, Lily St. Regis.

LILY

Named for the hotel.

HANNIGAN

Which floor?

Rooster breaks up, though Lily finds it far from funny.

ROOSTER

(to Lily)

Didn't I tell you she was a card,  
Lily?

HANNIGAN

Get outa here, Rooster, and take  
the hotel with you.

ROOSTER

I got eighty bucks coming in the  
mail, loan me ten, I'll pay you  
back double --

HANNIGAN

Not even a nickel for the subway.

Stops him, cold, then:

ROOSTER

The Rolls leaving your joint? I  
bet he could loan me a couple of  
bucks. Who was he?

\*  
\*  
\*

HANNIGAN

Oliver Warbucks.

\*

ROOSTER

The Oliver Warbucks?

LILY

The millionaire?

HANNIGAN

The billionaire, you dumb hotel.

ROOSTER

What was he doing in your dump?

\*

(CONTINUED)



156 CONTINUED: (2)

HANNIGAN

Adopting one of my lousy orphans. \*

Hannigan puts her head on the table, her hands over it,  
in despair. COME IN ON Rooster and Lily, their eyes  
meet, their devious minds already clicking. \*

157 INT. LIVING ROOM

Punjab is standing in front of the fireplace, hands behind  
his back watching Warbucks pace up and down the room.

WARBUCKS

Goddamn women. Does it take this  
long to get to Tiffany's and back?  
Where is she?

PUNJAB

I hear the car, sahib.

WARBUCKS

It's probably not the right car.

PUNJAB

It's the Duesenberg. Miss Farrell  
took the Duesenberg.

Grace bursts in, flushed and out of breath. Warbucks  
grabs the elegantly-wrapped package from her hand.

WARBUCKS

What took you so long? Asp was  
due back with Annie ten minutes  
ago --

(to Punjab)

Has something happened to them?

PUNJAB

They're in the kitchen, sahib.

Grace RINGS the BELL.

GRACE

I told Asp to wait till I got  
back.

WARBUCKS

Why doesn't anyone tell me  
anything?

(CONTINUED)

157 CONTINUED:

GRACE

Mr. Warbucks. There's no need to be nervous.

WARBUCKS

Who's nervous? I'm not nervous.

Whirls to the full-length mirror on the wall.

WARBUCKS

(continuing)

Do I look nervous? No. Do I look warm and loving? No.

Thrusts the package back into Grace's hands.

WARBUCKS

(continuing)

You give it to her.

She gives it back.

GRACE

It was your idea, sir --

He gives it back.

WARBUCKS

She likes you better than she likes me.

She gives it back.

GRACE

Oliver, pull yourself together.

He opens his mouth to protest, then Annie skips in the door, followed by Asp. Annie is wearing riding britches and boots. Sandy slides along behind, scrambling for purchase.

ANNIE

Oh, Mr. Warbucks, I got to jump today! It was really swell! Really really swell. And wanna see what Asp taught me?

Annie clobbers him with a deft karate chop, laying him out cold on the floor.

Punjab and Asp are beside him instantly. Annie falls on her knees at his head, terribly sorry.

(CONTINUED)

157 CONTINUED: (2)

ANNIE

(continuing)

Oh, gee. I didn't think it would work.

WARBUCKS

To the couch, Punjab, if you don't mind.

Punjab carries him to the couch. Asp impales Annie with a look.

WARBUCKS

(continuing)

It's all right, Asp. Now she knows it works. I believe in being able to defend yourself. Even for girls.

Grace picks up the forgotten Tiffany box.

158 AT COUCH

Punjab lays him out carefully.

PUNJAB

Shall I call the doctor, sahib?

WARBUCKS

No, I'll be fine.

Grace puts the box in his hands, He looks at her in panic.

GRACE

We'll leave you alone a moment.

They go. Warbucks pockets the box, takes Annie's hand in his, at a loss. Finally:

WARBUCKS

Annie, I want to talk to you about something very serious.

Beat.

ANNIE

You don't want me anymore, right?

WARBUCKS

On the contrary, I do, good Lord...

Silence.

WARBUCKS

(continuing)

Annie, can we have a man-to-man talk?

(CONTINUED)

158 CONTINUED:

ANNIE

Sure.

WARBUCKS

What I'm proposing would involve  
a long-term, well, agreement.

Annie looks at him, bewildered.

WARBUCKS

(continuing)

Actually, maybe you should know  
more about me before you make up  
your mind.

ANNIE

Okay.

WARBUCKS

Let's go for a walk.

ANNIE

(gets up)

Okay.

They head for the back door.

WARBUCKS

I was born in Liverpool, in a  
railroad switch house. My  
younger brother died of pneumonia  
because we didn't have the money  
for a doctor.

(hand to box, thinks  
better of it)

Well, I decided then and there one  
day I would be rich. Very very  
rich.

ANNIE

Good idea.

159 EXT. GARDEN

They walk down the steps, Warbucks with his hands clasped  
behind him, Annie with her hands clasped behind her.

WARBUCKS

In those days America was the land  
of opportunity. I signed on a ship  
as Cabin Boy when I was twelve. By  
the time I was twenty-one, I'd made  
my first million. In the next ten  
years, I turned that into a  
hundred million.

(CONTINUED)

159 CONTINUED:

ANNIE

Wow.

WARBUCKS

In those days that was a lot of money.

160 NEW ANGLE

Warbucks leans against the trunk of a gnarled tree.

WARBUCKS

I was ruthless, hurt a lot of people. But like the man says, you don't have to be nice to the people you meet on the way up if you're not coming back down.

ANNIE

That's why people keep shooting at you?

WARBUCKS

That's why.

Beat.

WARBUCKS

(continuing)

Making money was all I ever gave a damn about.

Beat.

WARBUCKS

(continuing)

Up to now.

Looks at Annie. She smiles at him, bewildered.

WARBUCKS

(continuing)

Let's go inside.

ANNIE

Okay.

161 INT. LIVING ROOM

Annie is dwarfed and immobile in an enormous chair.

(CONTINUED)

161 CONTINUED:

Warbucks is pacing back and forth in front of the massive fireplace.

WARBUCKS

It's occurred to me that no matter how much money I have, no matter how many houses, how many Rembrandts and Duesenbergs, if I have no one to ... share it with, well, I might as well be back in Liverpool, broke.

He turns to her, fierce in his discomfort.

WARBUCKS

(continuing)

Annie, do you understand what I'm trying to say?

ANNIE

Sure.

WARBUCKS

Good.

ANNIE

Kind of.

WARBUCKS

Kind of?

ANNIE

I guess not.

WARBUCKS

Damn.

Silence, then without warning, he gives her the box. She looks at him, bewildered.

ANNIE

You've given me so much already, Mr. Warbucks.

WARBUCKS

Miss Farrell got the papers signed today. It's official.

ANNIE

(opening the box)

What is?

(lifts the locket out)

It's so pretty, but...

(CONTINUED)

161 CONTINUED: (2)

He takes the locket, pleased with himself, not hearing the "but."

WARBUCKS

Let me put it on you.

She jumps away, fierce.

ANNIE

No!

The staff appears: Did you call? Can we help? What is it?

ANNIE

(continuing)

It's a really swell locket, Mr. Warbucks, but if it's all the same to you, I'll keep my old one.

WARBUCKS

(hurt, angry)

It's not all the same to me. Your old one's broken. This one's engraved. You didn't even look at it.

He looks at it for the first time.

WARBUCKS

(continuing; reads)

To Annie with love from...

(a glare at Grace)

'Daddy' Warbucks.

Annie shakes her head, frantic, looks around for support, to a man the staff disapproves.

ANNIE

Mr. Warbucks, when my folks left me at the orphanage ten years ago, they left a note --

(brings it out)

-- saying they'd come back to get me, soon as they could, and that they'd keep the other half of this old locket, so I'd know them when they came.

(softer)

I'm gonna find them someday, Mr. Warbucks, I'm gonna have a regular mother and father like a regular kid. I am.

(CONTINUED)

161 CONTINUED: (3)

Breaking his heart. He turns away, leans on the sideboard.

ANNIE

(continuing)

I don't mean to hurt your feelings.  
You've been nicer to me than anybody  
in the whole wide world.

(softer)

But I been dreaming of my folks for  
as long as I can remember and I just  
gotta find them.

He nods, gets himself together.

WARBUCKS

Well, then, I'll help you.

(to Drake)

Get J. Edgar on the phone.

(to Grace)

Get me the chief of police.

(to Annie)

And I'll get you... a brandy.

The staff vanishes. Warbucks, en route out, notices the  
locket in his hand, slips it back in his pocket, exits.  
Annie is left alone.

\*  
\*  
\*

161A ANNIE

\*

sits on the rug; Sandy puts his head in her lap. She  
SINGS "MAYBE."

\*  
\*

162 INT. MISS HANNIGAN'S ROOM - NIGHT

\*

as the orphans sneak in. Duffy turns ON the RADIO.  
"YOU'RE NEVER FULLY DRESSED WITHOUT A SMILE" SONG. Pepper  
sits in her chair, feet on her desk. Molly finds the bot-  
tle, takes a swig, coughs all over the place. July grabs  
it away from her, puts it back.

\*  
\*

TESSIE

Oh my goodness, oh my goodness!

JULY

She's gonna kill us!

\*  
\*

DUFFY

She's drinking.

(CONTINUED)



162 CONTINUED:

PEPPER  
(adjusting radio)  
She's never gonna know.

DUFFY  
We done this a million times.

Bert Healy SINGS a smile line. \*

KATE  
It's Bert Healy! I just love -- \*

163 INT. BAR

Miss Hannigan is at the bar, drinking, and listening to the big PHILCO.

HANNIGAN  
(blissfully)  
Bert Healy! \*

She SINGS along with "YOU'RE NEVER FULLY DRESSED WITHOUT A SMILE." \*

BERT HEALY'S VOICE  
Tonight, as a special heart-tugging  
treat from that old heart-tugger  
himself, yours truly, Bert Healy,  
I'd like to introduce a little  
orphan named Annie --

Miss Hannigan beats her head on the bar.

164 INT. RADIO BROADCAST ROOM

HEALY, MISS McKRACKY and her PUPPET WACKY, Warbucks, Annie \*  
standing around two mikes, with sheets of script. The  
BOYLAN SISTERS are leaning against a wall, chewing gum,  
Punjab, Asp and Grace near the door. The SPECIAL EFFECTS \*  
MAN walks shoes over a box next to his mike.

WACKY  
Say, who's that who just walked  
into our NBC Red Network Studios,  
Bert Healy?

BERT HEALY  
Wacky, it's none other than the Wall  
Street tycoon, Oliver Warbucks!

(CONTINUED)

164 CONTINUED:

The Special Effects Man works the APPLAUSE MACHINE. The ASSISTANT shows Warbucks his place in the script. \*

WARBUCKS

(woodenly)

Thank you, Bert Healy, it's swell --  
(a look of distaste)  
-- 'swell?' --

The Assistant grabs one arm, Bert Healy the other, they point him on with such urgency that Asp and Punjab close in, threat clear, scaring the cast to death. \*

(CONTINUED) \*

164 CONTINUED:

WARBUCKS

(continuing)

-- to be on the Oxydent Hour.

BERT HEALY

I understand you're conducting a coast-to-coast search for Annie's parents.

Warbucks nods. They point him to the script.

WARBUCKS

Yes. Bert Healy, I am now conducting a coast-to-coast nationwide search for Annie's parents. Drop page.

Warbucks looks around mystified. The others are dropping their pages. Warbucks does.

WARBUCKS

(continuing)

Warbucks. Furthermore, tonight I am offering a cash reward to Annie's parents. Fifty-thousand dollars, cash.

Annie, astonished, drops her script, runs and hugs him.

ANNIE

Are you really! Oh, Mr. Warbucks, you are the wonderfulest man in the whole wide world!

CHAOS in the studio.

165 EXT. BREAD LINE - NIGHT

Bundled-up matrons are serving skimpy cups of thin soup and a slice of bread to people lined up around the corner. On the table, near the soup cauldron, a RADIO. Rooster and Lily await their turn near the head of the line, during:

WACKY'S VOICE

Oh, boy! Oh, boy! Fifty-thousand smackers!

McKRACKY'S VOICE

Hush, Wacky, this is not funny.

(CONTINUED)

165 CONTINUED:

WACKY'S VOICE

Oh, I know. Nothing you ever say  
is funny.

DESULTORY LAUGHTER, CATCALLS, mostly they don't listen.

BERT HEALY'S VOICE

So, if you're listening, Annie's  
parents, contact Oliver Warbucks --

WARBUCKS' VOICE

Warbucks. Interrupts. At my house,  
Bert Healy, 987 Fifth Avenue, New  
York City --

Rooster and Lily exchange a look.

166 INT. RADIO STUDIO

The Assistant is bustling Warbucks back to the mike with  
a new sheet of paper.

WARBUCKS

Thank you, Bert Healy, and thank  
you, All-New Oxydent, the toothpaste  
with miracle K-64, to fight bad  
breath, for letting me talk to you  
this evening. Good night, Bert Healy,  
and good night for the NBC Red  
Network. Drop page.

He drops the page and walks to the door, pissed. SONG  
BEGINS.

WARBUCKS

(continuing)

Did I agree to do a commercial for  
bad breath?

The Assistant leaps toward him. Punjab and Asp catch him  
mid-air, hurl him back. Grace, Warbucks and Annie walk  
out, followed by Punjab and Asp. The studio picks itself  
up. The Boylan Sisters never miss a beat of "YOU'RE NEVER  
FULLY DRESSED WITHOUT A SMILE." The Special Effects Man  
tap dancing.

\*  
\*

167 INT. MISS HANNIGAN'S ROOM

as Molly plays Bert Healy and the kids go into a song-and-  
dance routine on "YOU'RE NEVER FULLY DRESSED WITHOUT A  
SMILE."

\*  
\*

(CONTINUED)

167 CONTINUED:

The door bursts open, Miss Hannigan is swaying in the doorway. She turns on the light.

HANNIGAN

Did I hear happiness in here?

The orphans scramble around her, toward the door.

HANNIGAN

(continuing)

If I ever catch you in here again...

(fist to the sky)

Kill!

HANNIGAN/ORPHANS

Kill! Kill!

And to top it all, Duffy stomps on her foot. And disappears.

HANNIGAN

(nursing her foot)

They never miss.

168 EXT. WARBUCKS' MANSION - DAY

Two autogyros lift off into the cloud-studded sky.

169 INT. #2 AUTOGYRO

Punjab is crammed in behind Asp, who is piloting. Punjab is preparing an esoteric collection of weapons.

170 INT. #1 AUTOGYRO

Annie is on Warbucks' lap, behind the pilot, looking down.

ANNIE

Look, Mr. Warbucks!

171 POV

Beneath them, lines of couples are forming outside Warbucks' house, starting to cut in, starting to push, starting to crowd.

172 INT. #1 AUTOGYRO

Annie hugs Warbucks fiercely.

ANNIE

I'm gonna have a real mother, and  
a real father.

Bringing tears to his eyes.

173 INT. MANSION

Drake opens the front door. It's like Macy's sale.  
People swarm over him; midgets, blacks, Eskimos, gays...  
Drake picks himself up off the floor and sneezes.

174 EXT. WHITE HOUSE ROSE GARDEN - DAY

A cocktail party for the Cabinet and the Brain Trust, their  
wives and families. The Marine Band, playing a REPRISE of \*  
HERBERT HOOVER, is drowned out by the RA-CHA-RA-CHA-RA-CHA \*  
of the AUTOGYRO. Heads turn. ELEANOR looks up, delighted.  
FDR, in his chair, looks up with a scowl.

175 POV

The autogyros settle down out of the sky like pregnant  
mosquitos.

176 ROSE GARDEN

The teenage kids race over to the machines, yelling with  
excitement. Eleanor follows them, thrilled. FDR's  
wisp of hair blows the wrong way on his pate; Eleanor  
straightens it for him, pushes his chair toward the  
autogyros' landing place.

177 ANGLE ON AUTOGYROS

Punjab and Asp open the door of the #1 autogyro and help  
Annie and Warbucks out.

178 FDR

to Eleanor.

FDR

(pointing with his  
cigarette holder)  
Ostentatious Republicans.

179 FULL SHOT

The party moves to Warbucks.

FDR

Kind of you to come down, Oliver,  
do you know everybody?

WARBUCKS

Franklin, you and Eleanor are the  
only Democrats I know.

FDR

(laughs)

Secretary of Labor, Perkins,  
Secretary of State, Hull,  
Monganathau, Treasury, Ickes,  
Interior. And Eleanor, of course.

As Eleanor shakes his hand, she turns her warmth to Annie,  
shy beside Warbucks.

ELEANOR

And who is this?

WARBUCKS

This is my good friend Annie.  
(to Franklin)  
She wanted to meet you.

Franklin extends his hand. Annie takes it, eyes shining.

FDR

Annie? Of course. The little girl  
on the radio last night.

\*

WARBUCKS

Now run over with the other children,  
Annie.

ANNIE

Aw, gee.

ELEANOR

(laughs)

Let her stay.

Eleanor looks around at the gloomy Cabinet, then affectionately, to Franklin:

ELEANOR

(continuing)

She might cheer us up.

(CONTINUED)

179 CONTINUED:

FDR

(waves that idea  
away)

Oliver, since you speak for those  
happy few who have some money left,  
let's hear your views.

Warbucks puffs up with importance.

WARBUCKS

In the words of that great  
President, Calvin Coolidge --

Groans.

WARBUCKS

(continuing)

The business of this country is  
business!

Groans.

WARBUCKS

(continuing)

Your obligation is to get the  
workers back to work!

HULL

Unemployment isn't the real problem.  
The word from Germany --

ICKES

Germany, hell, Americans are starving --

ELEANOR

Watch your language, Harold.

Ickes rolls his eyes and mutters to himself.

PERKINS

Mr. Warbucks, we've created the CCC  
and the WPA and the TVA and it isn't  
enough.

\*  
\*  
\*  
\*

MORGANTHAU

We need to balance the budget.

\*  
\*

HULL

The stock market has taken another  
dive --

\*  
\*

ICKES

Sit-down strikes, riots, floods,  
more damn dust storms --

(CONTINUED)



179 CONTINUED:

FDR

In plain terms, it's taking a great deal longer than I had anticipated for my programs to have an effect.

\*  
\*  
\*  
\*

ICKES

In plain terms, the situation is hopeless.

\*  
\*

ANNIE

(softly)

But, Mr. President, sir --

He doesn't hear. She touches his sleeve.

ICKES

Don't bother the President, little girl.

FDR

(to Annie)

What is it, Annie?

ANNIE

When I was at the orphanage --

ICKES

Really, Franklin --

FDR

(nicely)

Shut up, Harold.

(takes Annie's hands  
in his, smiles  
encouragingly)

Go on, Annie.

ANNIE

-- There was tons to times I was cold and hungry and sore and sick, but, well, it doesn't help to cry in your beer, does it.

(beat, gently)

I bet it wasn't a piece of cake being paralyzed, but you didn't sit on your can moaning about it, did you. You ran for President.

(smiles, very soft)

Nothing's ever hopeless... When it looks like it is, you gotta stick out your chin, and grin and say:

(SINGS)

Tomorrow, tomorrow --

(CONTINUED)

179 CONTINUED: (3)

And softly, sweetly, just to Roosevelt, she begins to SING "TOMORROW." As it gathers energy she begins to walk from one to the next of the Cabinet members, SINGING. At the end FDR hugs Annie.

FDR

Annie! You're the kind of person  
a President ought to have around  
him!

The Cabinet looks at each other, chagrined.

ELEANOR

(to FDR)

What you need to give this country  
is what Annie has just given you.  
Hope.

\*  
\*  
\*  
\*  
\*

(CONTINUED)

179 CONTINUED: (4)

PERKINS

A new vision.

HULL

A new approach.

MONGANTHAU

A new concept.

ICKES

A new dedication.

HULL

A new spirit.

PERKINS

A new attitude.

FDR

A New Deal!

(singing)

TOMORROW, TOMORROW,

I LOVE YOU TOMORROW

YOU'RE ONLY A DAY AWAY.

They all JOIN IN in harmony. The Marine band filling out  
the orchestration.

\*  
\*

180 INT. HANNIGAN'S ROOM - NIGHT

\*

Miss Hannigan is amid her pillows, plowed, listening to  
the RADIO.

\*

RADIO VOICE

The makers of Jello bring you  
The Romance of Helen Trent.

JELLO MUSIC. She SINGS ALONG.

RADIO VOICE

Wherein we consider the age-old  
question that has haunted women  
from the beginning of time. Can a  
thirty-five-year old widow find  
romance?

HANNIGAN

(downs her whiskey)

Yes, please, God, please, let Helen  
find romance.

(CONTINUED)

180 CONTINUED:

A NEW SONG about men, about the dreams spinsters and nymphos have about men, that they will find a perfect one or two or three; tall, dark, handsome and sexy. Interrupted by the DOORBELL. Miss Hannigan growls, exits. \*

180A INT. FOYER - NIGHT \*

She opens the door. On the step is a meek and raggedy couple, Rooster and Lily in disguise. \*

ROOSTER

Excuse me, are you the lady who runs this establishment? \*

HANNIGAN

Unfortunately. \*

LILY

Ten years ago we left our little baby girl on the front step --

ROOSTER

We were starving. There was a job, managing a hotel in Maine, but only if we had no children --

HANNIGAN

Wrap it up. I'm listening to Helen Trent.

LILY

We never meant to leave our little Annie.

HANNIGAN

Annie?

ROOSTER

Now we have a hardware store in Hoboken, we could take care of her --

LILY

We've always loved her --

HANNIGAN

You're Annie's parents?

LILY

Our place isn't fancy but it's home. We live over the store --

(CONTINUED)

180A CONTINUED:

ROOSTER

There's a yard out back --

LILY

We have some chickens --

ROOSTER

And a rooster.

He crows, then laughing, pulls off his wig and mustache,  
hugs Hannigan who is dumbfounded.

HANNIGAN

Rooster, my god, I never would've  
recognized you.

181 INT. HANNIGAN'S OFFICE

Miss Hannigan is sitting at her desk drinking seriously.  
Rooster is pacing. Lily draped over a chair.

\*  
\*

ROOSTER

If we can fool you, sis, we can  
fool Bigbucks.

LILY

Fifty-thousand smackers.

HANNIGAN

You're gonna be the death of me,  
Rooster.

ROOSTER

(turning on the charm)

Aw, sis, this is gonna be the best  
bunco job ever. I know a guy can  
fake a birth certificate. All we  
need is details.

\*

HANNIGAN

What details?

\*  
\*

ROOSTER

About Annie. Specifics.

\*  
\*

HANNIGAN

Well I've got them.

\*  
\*

ROOSTER

(to Lily)

What'd I tell you!

\*  
\*  
\*

(CONTINUED)

181 CONTINUED:

HANNIGAN  
What's in it for me?

ROOSTER  
Money, a three-way split of the  
fifty thou.

HANNIGAN  
I want half.

(CONTINUED)

181 CONTINUED:

LILY

Half?!

ROOSTER

All right, half.

LILY

Rooster!

ROOSTER

It's all right. Twenty-five grand  
for me and Lil, twenty-five for  
you --

182 ON PIPE

FOLLOW pipe UP the wall.

ROOSTER'S VOICE

But we gotta do it fast. In and  
out --

183 INT. DORMITORY

Molly, on the ledge, looking out the window, has her ear  
plastered to the pipe, listening. She scrambles down,  
jumps on Pepper's bed.

MOLLY

(whisper)

Pepper, they're gonna do something  
to Annie!

Pepper turns over, tossing Molly not so accidentally onto  
the floor. She scrambles up.

MOLLY

(continuing;

urgent whisper)

I heard them on the pipes. They're  
gonna go to Warbucks an' pretend --

PEPPER

Y'want a knuckle sandwich, Molly?

TESSIE

Oh my goodness, oh my goodness!

## 184 INT. BAR - NIGHT

Rooster, Lily and Hannigan are celebrating. The bar is half full of drunks and deadbeats and hookers and the Casablanca piano player.

HANNIGAN

And what do we do with the kid,  
afterwards?

The switchblade knife zips out. Rooster laughs at Hannigan's dismay.

ROOSTER

Then me and Lil'll meet you, split  
the money.

HANNIGAN

Where?

ROOSTER

Where?  
(laughing)  
Where?!

Swings into "EASY STREET." This song and dance ranges around and over the tables, bar, outside (if possible) among the garbage cans and winos. The drunks in the bar love this song. It is their theme song.

## 185 VERY TIGHT ON WINDOW - NIGHT

as Molly uses Annie's barrette to unlock the window. The orphans scramble out.

## 186 INT. HANNIGAN'S ROOM

Miss Hannigan is tying a plainer apron around Lily, cocking her head to the side to study the effect. Rooster is pouring himself a liberal one from Hannigan's bottle.

HANNIGAN

(grabs at the bottle)  
Hey --

And as she does, she sees the group of orphans creep down  
past her window on the fire escape. \*

HANNIGAN

(continuing)  
Kill! Kill! Kill!

Roars out.



## 187 EXT. FIRE ESCAPE

\*

As the orphans race around the corner, Miss Hannigan grabs Molly.

\*  
\*

HANNIGAN  
(calls after them,  
tauntingly)  
I got Molly!

One by one, they stop, come back, during:

MOLLY  
(yelling)  
No! Go on! I'm okay! Go on!

Hannigan claps a hand over her mouth, smiles at the collected and defeated children, and marches them back in the orphanage.

## 188 INT. HANNIGAN'S ROOM

Miss Hannigan stuffs them all in the paddle closet. Locks it. Laughs and leaves.

## 189 INT. CLOSET

The children are jammed in the dark closet like sardines.

PEPPER  
Whose rotten idea was this?

## 190 INT. WARBUCKS' LIVING ROOM

The place is a shambles. The floor flecked with black scuff marks; spills on the carpets, tears in the drapes, the paintings askew, Venus tattooed with graffiti, cigarette butts in the Steuben vases, in flowerpots, even in the outstretched palms of a Roman cherub.

The staff, silent and depressed, is cleaning up. In front of the fireplace, a card table stacked with questionnaires. Grace is finishing the paperwork.

Sandy is splayed out on the rug, exhausted. A maid vacuums under each of his legs.

The SOUND of the AUTOGYROS. Grace and the staff exchange a look.

## 191 INT. STAIRWAY

Warbucks, Annie, Punjab and Asp. Annie is bouncing down the stairs in excitement.

(CONTINUED)

191 CONTINUED:

ANNIE

Maybe they're downstairs. Maybe they brought me a sister and a brother. Maybe they --

Punjab, recognizing the pain this is causing Warbucks, puts a hand on Annie's head.

ASP

Buddha says man who counts his chickens before they're hatched is a scrambled egg.

ANNIE

What?

192 INT. LIVING ROOM

The intrepid four enter. Annie races over to Grace.

ANNIE

Is my mother pretty? Is my father tall? What are they like? What do they do? Are they the grandest people you ever met?

DRAKE

(to staff)

We'll finish tomorrow.

They exit, feeling bad.

GRACE

We haven't found them, Annie.

193 ANNIE .

diminishes visibly. Her excitement drains away. She tries to control her disappointment, tries to smile at Warbucks, can't quite manage it. She finally gives up, sits next to Sandy. He puts his head on her lap. She plays with his ear.

ANNIE

Aw, gee.

194 FULL SHOT

Grace turns to Warbucks, tears in her eyes.

(CONTINUED)

194 CONTINUED:

GRACE

I've interviewed eight hundred and sixty-five couples. None of them knew about the locket.

(beat)

I never realized how many dishonest people there were in New York.

Silence. Warbucks finally crosses slowly to Annie, touches her head. She looks up at him, smiles through her tears. He smiles, pulls her up to him. She hugs him fiercely, desperately. He caresses her curly hair. DOORBELL.

Punjab and Asp flick toward the front door like a thought.

GRACE

(continuing)

It's so late.

WARBUCKS

Probably word from the Johannesburg mines.

195 ENTRANCE

Rooster and Lily, in disguise, come in, meek, shy. Everybody looks at everybody else.

ROOSTER

My name is Ralph Mudge, this is my little wife, Shirley. I'm sorry to bother you so late at night --

WARBUCKS

Get to the point.

ROOSTER

The point, yessir, the point is me and the little wife were offered this job --

WARBUCKS

Here? Impossible.

ROOSTER

No, sir. In Maine, sir, in a hotel --

WARBUCKS

The point, Mr. Mudge.

(CONTINUED)

195 CONTINUED:

ROOSTER

We were starving, sir, we needed  
the job, even though --

WARBUCKS

Punjab.

Punjab and Asp close in on Rooster.

ROOSTER

(faster)

-- it meant leaving our baby girl --

LILY

Wrapped in a newspaper --

ROOSTER

On the steps of the Hudson Street  
Orphanage.

Everything stops.

LILY

Oh, Ralph --

(pointing)

Do you think that's our --

(a breathy whisper)

Annie?

GRACE

We've seen a lot of people claiming  
to be Annie's parents, Mr. Mudge --

WARBUCKS

We have a questionnaire --

(points)

-- fill it out, then --

LILY

Oh, Ralph, look, she still has the  
locket!

Again everything stops. Annie backs up until she bumps  
into Warbucks. Lily fits the other half of the locket  
into Annie's half, then looks up with great innocence to  
Warbucks.

LILY

(continuing)

It fits. Oh, you are our Annie!

(tears)

I can't believe it. We've finally  
found you.

(CONTINUED)

195 CONTINUED: (2)

Annie turns and buries her face in Warbucks' stomach.  
Alarming him, fueling him.

WARBUCKS

I suppose you heard about the  
reward on the radio?

ROOSTER

There's a reward?

LILY

We don't have a radio.

GRACE

How did you know Annie was here?

ROOSTER

Some dame at the Orphanage told us.

LILY

(hands Grace a worn  
piece of paper)

Here's her birth certificate. I've  
kept it next to my heart all these  
years.

GRACE

(reading)

Ann Marie Mudge. Born October 18,  
1922.

Annie's arms drop away from Warbucks, she looks at them,  
trying to get used to the idea, then looks at Grace.

ANNIE

I'll go pack.

She heads for the stairs.

LILY

Want me to help, baby?

ANNIE

No, thanks. Mom.

196 INT. PADDLE CLOSET - NIGHT

In the dimness, Molly climbs up Pepper, then July who's  
standing on Pepper's shoulders, then Kate, who's standing  
on July, then squirms into the heating vent at the top  
of the closet. Then Duffy climbs the human ladder, then  
Tessie --

## 197 INT. HEATING DUCTS

as the various children wiggle through. They are always going up. It is relatively easy for Molly; nearly impossible for Pepper.

## 198 EXT. ROOF - NIGHT

As the orphans pull Pepper out, like a cork out of a bottle, she collapses on the roof. The children pull her up. They all run to the edge of the roof.

## 199 POV

Chasm.

## 200 INT. BEDROOM

Annie is packing, glum. Punjab is leaning in the doorway, Asp is at the window, looking out. Grace is pacing, frantic.

ASP

Something bothers me about that man. I think I've seen him before.

\*

GRACE

Something bothers you about everybody.

PUNJAB

I think I have seen him before, as well.

\*

\*

\*

GRACE

You think you've seen everyone before.

\*

\*

\*

ANNIE

It's gonna be all right, you guys. I'm gonna love living in New Jersey.

## 201 FOLLOW ORPHANS - NIGHT

Hand over hand along a drainpipe (Tessie whispering, "Oh my goodness, oh my goodness!" like a litany), they drop onto the roof of the crossover, runs across the roof of that building, drop onto a metal awning, then over the edge and to the street. Pepper helping the smaller ones down. And they're off.

## 202 INT. WARBUCKS' LIVING ROOM

Warbucks hands the check over to Rooster.

(CONTINUED)

202 CONTINUED:

ROOSTER

A certified check? Sir, we're just so thrilled to have found Annie, we don't need any money --

WARBUCKS

Then I'll take it back.

LILLY

(taking the  
check first)

Of course, we are poor people, it would help a lot, we could buy her milk and a warm blanket --

WARBUCKS

Put it in your pocket, Mrs. Mudge.

. The check goes in her pocket.

203 EXT. N.Y. PUBLIC LIBRARY - NIGHT

as the orphans race around the corner, collapse on the steps, exhausted. Duffy to the street sign.

TESSIE

(exhausted)

Oh my goodness, oh my goodness!

JULY

We're never gonna make it.

Duffy has finally figured out the street sign.

DUFFY

We've found Fifth Avenue!

204 INT. HANNIGAN'S OFFICE - NIGHT

Hannigan comes in, unlocks the paddle closet. No orphans.

HANNIGAN

Kill! Kill!

205 EXT. ORPHANAGE - NIGHT

Miss Hannigan roars out of there, hat askew, in a monumental temper.

## 206 EXT. WARBUCKS' MANSION - NIGHT

The Mudges' old pickup truck is parked between the Duesenberg and the Rolls.

Punjab puts Sandy in the back of the truck. Asp puts in Annie's suitcase. Lily climbs in the truck followed by Annie. Grace is wringing her hands.

Rooster gets in the truck, STARTS it, SCRAPES the Rolls as he pulls away. Asp winces. Grace bursts into tears.

## 207 EXT. PLAZA - NIGHT

Molly is riding piggyback, sound asleep, on Pepper's shoulder. The orphans are dragging, discouraged and exhausted.

JULY

How much farther?

DUFFY

Two hundred numbers.

Groans. The old pickup drives by, going the opposite direction. They take no notice.

## 208 ON SANDY (IN MOVING PICKUP)

Sandy sees the orphans, stands, wags his tail, and as the distance grows, WHINES, looks at Annie, back at the orphans and finally jumps out of the truck.

## 209 WITH ORPHANS

Sandy bounds up to them, BARKING. They fall on him in delight. He tries to make them come with him, after the truck. They want him to come with them to Warbucks' house. Confusion.

JULY

You dumb dog, it's this way!

PEPPER

You know what this means? This means they've got her already!

TESSIE

Oh my goodness, oh my goodness!

They race off up Fifth Avenue, Sandy in pursuit.

(CONTINUED)



## 210 EXT. FIFTH AVENUE - MOVING WITH MISS HANNIGAN - NIGHT

Running, gasping with exhaustion, Miss Hannigan continues up Fifth Avenue. Then scowling with attention as she sees the pickup approaching.

## 211 NEW ANGLE

Miss Hannigan leaps into the street, waving her arms.

HANNIGAN

Rooster! Rooster!

## 212 INT. PICKUP

Annie is astonished as Miss Hannigan piles in, making it more than crowded.

HANNIGAN

Her dirty rotten friends escaped!  
Step on it!

## 213 INT. WARBUCKS' OFFICE - NIGHT

Warbucks is sitting in his chair, gazing at the Tiffany locket in his hand. Sad beyond measure. He SINGS a RE-  
PRISE OF "MAYBE," rewritten so it's about Annie and her  
new parents, what a nice life they'll have together...  
MAYBE. How he's too busy and too important and too rich  
to have time for a child... MAYBE. How much, ultimately,  
he misses her.

\*  
\*  
\*  
\*  
\*  
\*

GRACE

Sir, I think I need to work for  
someone else for a while.

Silence.

GRACE

(continuing)

This house is full of Annie.

WARBUCKS

We're going to the country tomorrow.  
You'll get over her.

GRACE

I don't want to.

He nods.

WARBUCKS

I may retire myself.

(MORE)

(CONTINUED)

213 CONTINUED:

WARBUCKS (CONT'D)

(beat)

Doesn't seem to be much point to  
anything anymore.

214 EXT. FIFTH AVENUE - NIGHT

Following Sandy, the orphans gallop up Fifth Avenue. Molly on Pepper's back, awake now, flailing like a jockey. Duffy falls. Kate and July circle back to pick her up. Then run on.

215 INT. PICKUP TRUCK

Rooster starts laughing. Then Hannigan. Lily glares at one, then the other.

LILY

Quit that.

ROOSTER

Wanna go to Paree? Or the Riviera?

HANNIGAN

Monte Carlo. No, Rio. No,  
Singapore!

LILY

I'd like to go to Miami Beach.

ROOSTER

We can buy Miami Beach.

ANNIE

What about New Jersey?

They explode with laughter.

HANNIGAN

Nobody with fifty thousand smackers  
goes to New Jersey, you fruitcake.

Annie turns to look out the window, her face full of  
fear.

216 EXT. FIFTH AVENUE AT WARBUCKS' HOUSE

as Sandy screeches around the corner. The orphans cheer and follow him. Past the iron and stone, into the driveway, up the front steps.

217 AT FRONT DOOR

They look at each other, panicked.

TESSIE

Oh my goodness, oh my goodness!

Sandy jumps up on the door. The orphans back off. Then Pepper glares at them, hikes up her underpants, and leans on the bell.

218 INT. WARBUCKS' OFFICE

Warbucks is putting his photo of Annie in a drawer. The BELL. He gets up, heads for the door.

219 AT DOOR

Punjab opens the door, Asp close behind. Sandy, whose front feet were on the door, falls in, slides, Asp rescues him, sets him on his feet on a carpet. The orphans meanwhile stare absolutely agog at Punjab.

220 WARBUCKS

storms down the stairs.

WARBUCKS

Now what!

221 AT DOOR

Warbucks appears at Punjab's side.

KATE

(a very small  
scared voice)

Sir --

JULY

I think he's a Highness --

PEPPER

Your Highness --

DUFFY

We're friends of Annie's --

WARBUCKS

She's gone. Her parents came and got her. They --

MOLLY

That wasn't her parents, mister, they was bad peoples.

\*  
\*  
\*  
\*  
\*  
\*  
\*

(CONTINUED)

221 CONTINUED:

Beat, then Punjab squats in front of her, grabbing her by the shoulders, glaring into her face. Molly, like Fay Wray confronted with King Kong, faints.

222 INT. PICKUP - MOVING

across the Bayonne Bridge. Lily is kissing the check, smoothing it out, slipping it into Rooster's pocket, snuggling against him.

LILY

Rooster, honey, it's so cramped in here, my dress is getting all sweaty. Let's get rid of the kid.

ROOSTER

Okey-dokey.

HANNIGAN

(appalled)

From this high up she'll hit the water like it was concrete.

ROOSTER

(opens the door)

Exactly.

Annie slips out Rooster's door, runs.

223 EXT. BRIDGE - NIGHT

Rooster catches Annie almost immediately. Twists her arm behind her back.

224 INT. OFFICE

Warbucks, Asp, Grace and Punjab are all on different phones, alerting different agencies.

The orphans watch, wide-eyed.

ASP

All-points bulletin --

PUNJAB

-- a 1929 Ford pickup, license plate --

GRACE

-- a Coast Guard alert --

(CONTINUED)

224 CONTINUED:

WARBUCKS

-- J. Edgar, I want every G-man  
East of the Mississippi on this  
case within the next twenty minutes!

225 EXT. POLICE DEPARTMENT - NIGHT

The New York Mounted Police GALLOP out of the old station, two by two, like the cavalry.

226 EXT. MEAT PACKING DISTRICT

As the horses GALLOP up through the buildings, a cavalcade of police cars, SIRENS WAILING, pass them. The cops in the cars laughing at the cops on the horses.

227 EXT. WARBUCKS' HOUSE - NIGHT

The two autogyros lift off.

228 EXT. PUBLIC LIBRARY - NIGHT

The Mounted Police CHARGE around the corner.

229 EXT. WALL STREET

The police cars HOWL through the cavernous streets.

230 INT. AUTOGYRO - NIGHT

Warbucks, twisting his binoculars, is peering down at New York beneath his feet.

231 EXT. BRIDGE

Lily is fixing her makeup in the rearview mirror. Miss Hannigan is twisting a handkerchief, finally averts her eyes as Rooster lifts Annie onto the bridge railing. Annie is kicking and fighting like a wild animal.

ANNIE

Warbucks is gonna knock your lights  
out! Warbucks is gonna rearrange  
your teeth! Warbucks is gonna cut  
off your --

(CONTINUED)

231 CONTINUED;

She lands a particularly fortuitous kick in his groin. Rooster doubles over in pain. Annie teeters on the edge of the railing, gets her balance, scrambles off, grabs the check out of Rooster's pocket and runs.

232 ROOSTER

gasping for air through his pain.

ROOSTER

She's got the check!

233 LILY AND HANNIGAN

look at Rooster, bewildered.

234 ROOSTER

points.

235 NEW ANGLE

Hannigan leaps behind the wheel of the pickup, Lily hops in the other door, both quivering with righteous indignation.

HANNIGAN

That dirty rotten little thief.

236 INT. AUTOGYRO

Warbucks grabs the radio transmitter.

WARBUCKS

This is Oliver Warbucks. The pickup truck is on the Bayonne Bridge, heading for New Jersey! Repeat, the --

237 EXT. STREETS

Four cop cars SMASH into each other in their hurry to turn around. The Mounted Police GALLOP by, laughing.

238 EXT. WAREHOUSE DISTRICT

Annie turns off the end of the bridge and runs through old warehouses, cobblestoned streets, empty looming warehouses. The pickup closing the gap behind her.

239 TIGHT ON ANNIE

running, running, breathing hard, running, sweating, panting.

240 NEW ANGLE

The headlights behind her are closer.

241 ANNIE

flips a quick look behind her, then sprints around a corner.

242 ANGLE AT CORNER

A dead-end loading dock between warehouses. Annie flattens herself against the building, the pickup screams around the corner, Annie darts out, running in the other direction. The pickup is jammed into reverse.

243 ANNIE

rounds another corner, looks one way, then the other, gasps.

244 POV

At the end of a block, a hill on which is the beginning of a railroad bridge.

245 FULL

Annie races toward the railroad bridge, the pickup close behind. At the bridge, Rooster has to get out. Annie runs down the silvery track, out over the water. SOUNDS OF SIRENS.

246 INT. PICKUP

Lily and Hannigan watch Rooster pursue Annie down the bridge.

(CONTINUED)

246 CONTINUED:

LILY  
Aren't children just poisonous  
these days?

HANNIGAN  
You're telling me!

247 THEIR POV

Rooster runs, leaping from ties to rail, after the tiny figure.

248 ANNIE

running, the moonlight through the heavy structure casting bars of shadows across her face. Her eyes grow wide in alarm.

249 POV

ahead, only now VISIBLE in the darkness, the concrete pilings that are raised to let ships move beneath the bridge. The whole bridge is blocked by the cement. The ultimate dead end.

250 ANNIE

looks back.

251 POV

Rooster approaching. The RA-CHA-RA-CHA-RA-CHA.

252 ANNIE

looks up.

253 POV

The autogyros swooping in over the bridge.

254 ANNIE

Rooster grabs Annie.

(CONTINUED)



254 CONTINUED:

She fights wildly, finally slips out of his hands, runs all the way to the cement wall. Rooster approaches, hands out. She makes a running leap out over the water, catching a cable some eight feet out from the bridge, by one hand, swinging there. Spotlights sweep over her.

255 ROOSTER

looks up.

256 POV - THE AUTOGYROS

land on top of the bridge, ladders fly out of them, Punjab, Asp and Warbucks clamber down, armed.

257 ROOSTER

looks back down the bridge.

258 ON BRIDGE

A handcar full of heavily armed policemen (one still on his horse) is pumping down the railroad track at a great clip.

259 PICKUP

Hannigan GUNS the pickup, whips it around -- only to be blocked by six cop cars, policemen leaping out of them, guns ready.

260 NEW ANGLE

Punjab, Asp and Warbucks hit the bridge running. Asp secures Rooster in seconds. Warbucks to the edge of the bridge.

WARBUCKS

Hang on, Annie!

261 ANNIE

dangling over a five-story drop by one hand, sucks in a breath.

262 HER HAND

is slipping.

263 ON BRIDGE

Quickly Punjab grabs his turban off, throws one end of the cloth around the beam over his head, then begins to lower himself out over the water. The cloth, supporting his great weight, grows thinner and thinner. Finally he gets to Annie. He wraps his free arm around her. She lets go of the cable, goes limp in his arms, nearly unconscious.

PUNJAB

Do not sleep yet, Princess!

ANNIE

I can't help it. Oh, Punjab --

PUNJAB

To pull us to safety I need both hands. You must hold onto me.

ANNIE

I can't!

PUNJAB

Buddha says a child without courage is like a night without stars.

She manages to wind her arms around his neck, kissing his ear for good measure. He smiles for the first time in the picture, begins pulling them in, hand over hand.

264 EXT. BRIDGE

Punjab achieves the bridge and Annie leaps into Warbucks' arms.

265 FULL

The police, with Rooster in irons, begin pumping the handcar back down the bridge. Asp holds the rope ladder for Warbucks who carries Annie up the ladder toward the autogyros.

266 EXT. BRIDGE

as the autogyros lift off into the starry sky, MUSIC ONLY OF "I DON'T NEED ANYTHING BUT YOU" CREEPS IN.

267 EXT. NEW YORK - LONG SHOT - NIGHT

as the two autogyros head for the Manhattan skyline. MUSIC.

268 EXT. WARBUCKS GARDENS - DAY

The party montage might include:

- A) A brass band from the circus playing "I DON'T NEED ANYTHING BUT YOU."
- B) Knots of elegant Republicans arriving, looking down their noses at the knots of grey-suited Brain Trust arriving.
- C) The orphans dodging in and out of the tiny circus setting up on the lawn.
- D) Liveried servants whirling around with trays of food and drink, filling buffet tables.
- E) The slouch-hatted, trench-coated Photographer taking photos of FDR, leaning back in his chair, the jaunty grin and familiar cigarette holder.
- F) Warbucks and Grace, talking and laughing, greeting the guests, exchanging glances.
- G) The string quartet setting up on the dance floor, playing "I DON'T NEED ANYTHING BUT YOU."

268A ON FRENCH DOORS

as they burst open and Annie steps out. The MUSIC RISES. Warbucks leaps up the steps, taking her hand. They SING: "I DON'T NEED ANYTHING BUT YOU." Annie is in the red and white cartoon dress, short curly hair; Sandy beside her beribboned in red, white and blue.

268B WITH ANNIE AND WARBUCKS

They do the Bojangles stair tap down the steps SINGING: "I DON'T NEED ANYTHING BUT YOU."

268C FULL

At the bottom, (the dance floor), Warbucks swings her into his arms and into a waltz. He dances with her as if she were the Queen of England, carefully, elegantly, not as if she were a child. The guests gather around to watch, delighted.

268D NEW ANGLE

Molly is watching a little forlorn from the edge. As Annie and Warbucks float by, Pepper shoves Molly forward.

268E TIGHT

Molly smashes into Warbucks and Annie.

MOLLY

(yells)

I'll get you for that, Pepper!  
Sorry, Annie. Sorry, Your Highness.

ANNIE

Could you maybe find some folks for Molly, Mr. Warbucks? She doesn't wet the bed anymore.

MOLLY

Ever.

Warbucks pats Molly on the head.

WARBUCKS

Absolutely.

ANNIE

(to Molly)

Told you.

Tessie comes flying into them from the other side.

TESSIE

Oh my goodness! Oh my goodness!

Warbucks looks from Tessie to Annie.

WARBUCKS

Is this another set-up, Annie?

ANNIE

Another set-up, sir? Oh no, sir --

Duffy comes smashing into them from behind. On his  
LAUGHTER:

269 OMITTED  
thru  
274

## 275 EXT. GARDEN - NIGHT

amid the hurly burly of the party in full swing, dancing and eating and circusing, the MUSICAL INTRO OF "TOMORROW."

- A) Kate, holding the hands of her new Brain Trust parents, watching a man juggling fire.
- B) Tessie and her new Republican parents riding an elephant.
- C) July, dancing a cautious foxtrot with her new cautious middle-aged father.
- D) Duffy, doing the Charleston with a besuited twelve-year-old boy, watched by laughing parents.
- E) Pepper playing poker with Ames and Saunders and Annette, raking in the quarters.
- F) Molly, sound asleep, carried toward the house by a kind looking couple.
- G) Annie and Grace, on the carousel, fly around, laughing as EXPLOSIONS begin. Gasps of delight.

## 275A FULL

Fireworks in the dark sky over the trees. Fireworks set off by Punjab and Asp. The guests settle themselves on blankets to watch, each orphan with her new parents.

Then a huge 30-foot structure that says "Annie" lights up with red, white and blue firecrackers.

## 275B TIGHT ON ANNIE AND WARBUCKS

She turns to him, her heart bursting. He smiles, takes the gold locket out of his pocket, puts it around her neck. She hugs him fiercely.

## 275C ON SKY

as the fireworks continue. And Annie's thin pure voice begins to SING "TOMORROW." FINAL CREDITS.

FADE OUT.

THE END